vogue

Within your own four walls

Fashions

Food

Fun, and

Anti-freeze ideas for 1943 stay-at-homes

•

Young brides

ADVANCE RETAIL TRADE EDITION

V O

OCTOBER 15, 1943

PRICE 35 CENTS

40 Cents in Canada

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FORSTMANN
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ON THE PLAZA • NEW YORK

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Bergdorf Goodman Original, ready to put on. The suit, narrowly ribbed velveteen, black as night; its gilet and under-cuffs white silk satin; its buttons gilt-set sparklers blazing like an engagement ring. $155

With it we suggest you wear the fresh clear fragrance of Bergdorf Goodman's original perfume success, "Number Nine." 1 oz., $15 plus 10% Federal tax.

Heart's Treasure . . .

In the hearts of all whose hopes are high, whose spirits are young,

there's a special place for Yardley

English Lavender . . . that

blithe, beloved scent that goes so

well with waltzes, country walks . . .

with romance! At finer shops.

Yardley English Lavender, the lovable fragrance, $3.75; other sizes from $1. Yardley English Lavender Soap, 35c; box of 3, $1.

YARDLEY

ENGLISH LAVENDER

• Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients.

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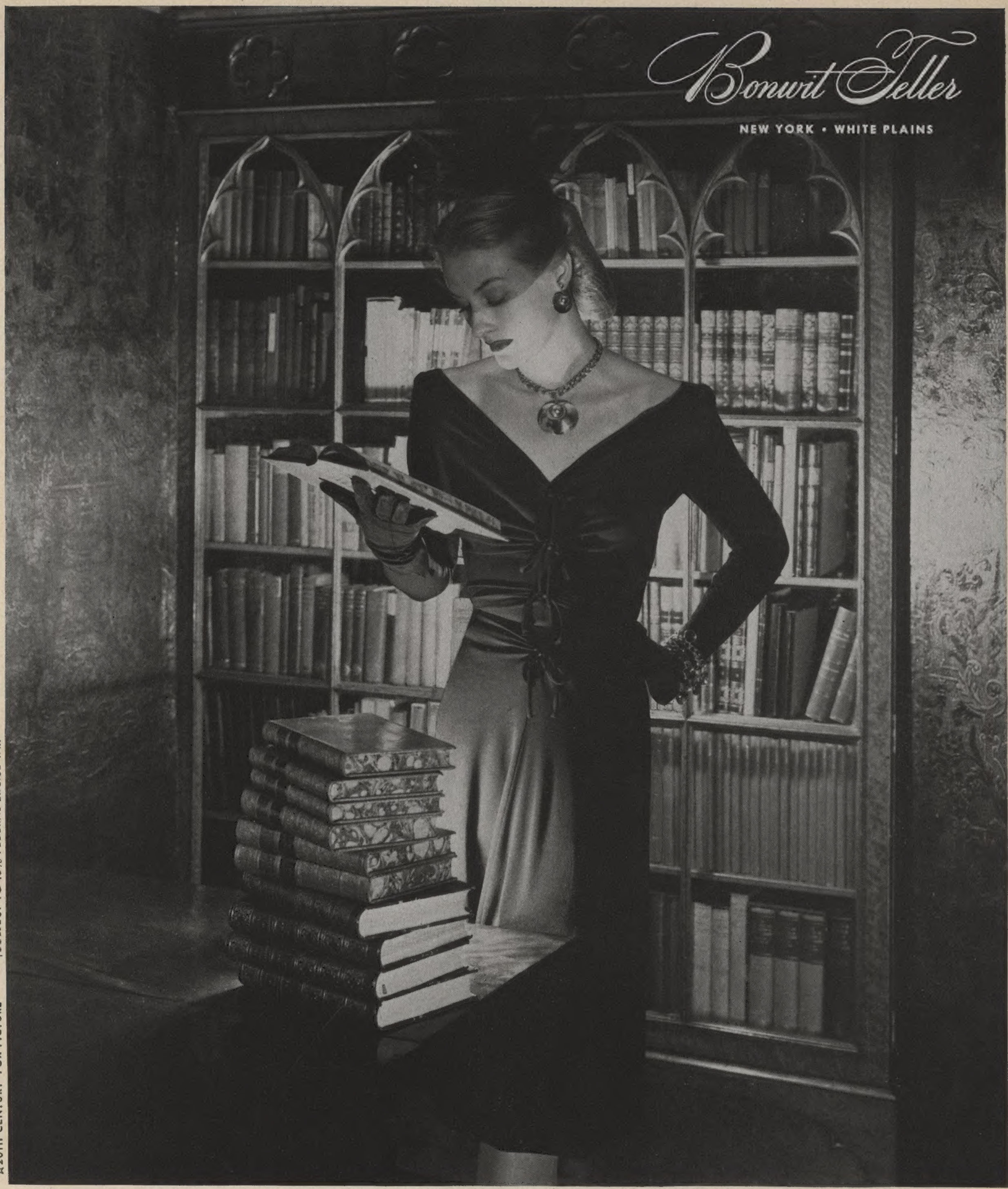


☆20TH CENTURY-FOX PICTURE †SUBJECT TO 10% FEDERAL EXCISE TAX

Nettie Rosenstein

One of the romantic Victorian dresses that Nettie Rosenstein designed after a glimpse of Orson Welles' and Joan Fontaine's coming picture☆ "Jane Eyre". Nineteenth Century to the hilt . . but so right today. Soft black rayon crepe, 69.95 Rosenstein pendant-necklace, 29.50† Sixth Floor

Strategy for the New South
Maurice Rentner's master plan: glittering star sequin weskit and slim, slit skirt $149.98
White dinner shirt $35
Rich's
atlanta
RBH

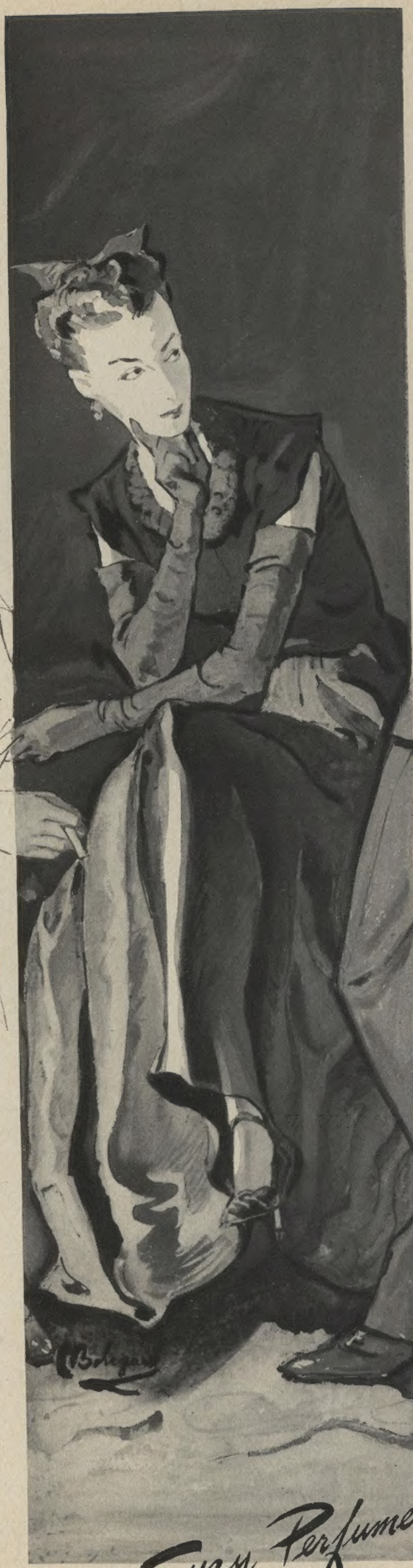
Romantic New Dinner Decollete

one of the most exciting silhouettes of the season. Left: beautifully draped fichu of marquisette on black rayon crepe. 39.95. Right: sheer yoke and diaphanous scarf of marquisette on dinner gown of black rayon crepe. 45.00. Both in sizes 10 to 16.

Altman misses' dresses, third floor

FIFTH AVENUE, NEW YORK 16, N. Y. **B. ALTMAN & CO.** MUrray Hill 9-7000

Since men are not alike



BE TWO DIFFERENT WOMEN WITH

Suzy's Golden Laughter

• Is he light-hearted, debonair? Wear Suzy's Golden Laughter . . . laden with direct, winning flower-scents, but with more than a hint of tropic heat beneath.

...AND ITS SUBTLE OPPOSITE

Écarlate de Suzy

• Is he unpredictable, difficult? Wear Écarlate de Suzy . . . its dry winey sparkle seems to loosen some spring in the man of taut nerves and dark moods.

Suzy Perfumes

Distributed by S.P.F. of America, Inc.
475 Fifth Ave., New York. MADE IN U.S.A.

Our Pandora exclusives . . . glove fitting plushy suedes . . .
Machiavellian masterpieces to magnetize slim ankles . . .
fitting footnotes in the head-to-toe drama of your new
narrow minded silhouette . . . . 14.95 and 16.95.
Stern's
STERN BROTHERS NEW YORK

to make you an individual

rather than a

fashion formula

Five o'clock glitter in jewel buttons on this new bloused silhouette two-piece dress . . . a Gene Mahy California original

MAY CO.
LOS ANGELES

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LOS ANGELES

M. O'NEIL CO.
AKRON

HORST

Chen Yu . . . aces high . . .

. . . because its utter indifference to chipping adds impeccable grooming to your hands . . . and because each of its nineteen "original shades" sings with color . . . *exquisite* color . . . CHEN YU is aces high!

CHEN YU long-lasting nail lacquer
made in U. S. A.

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Freedom by the yard

American looms have made fabrics of such beauty and distinction that the American woman is the best-dressed woman in the world. Good sport that she is, she has cheerfully accepted the trials of wartime shopping.

American fabrics continue to flow into the stores for her critical selection. Naturally, the women who are so gallantly serving in our armed forces come first. Looms once weaving for beauty are now weaving for freedom. So, for the duration (we haven't finished with Hitler and Tojo yet, you know) let's bend every effort to conserve.

When the lights go on again, Mallinson will continue to be one of America's outstanding creators of fine fabrics. Today, with limited and restricted means, we are continuing to give the American woman fabrics of timely beauty with clear vibrant colors which serve as a background for her courage and beauty. From these fabrics, America's leading designers are creating distinctive fashions.

In ready-to-wear or by the yard, ask for Mallinson fabrics in your favorite store. Be assured of every last stitch of quality. *(Buying better—you buy less.)*

BUY WAR BONDS

Mallinson

MALLINSON FABRICS CORPORATION

New York • Chicago • Los Angeles • San Francisco

"In spite of all the things that were done to me I never kissed any man but you."

The Greatest Love Story Ever To Live On The Screen

Never has a picture wrought such a miraculous spell over the hearts, minds and souls of all who see it. A magnificent and faithful filming of the celebrated Ernest Hemingway novel...acclaimed the world over as the great masterpiece of our time.

FROM THE CELEBRATED NOVEL BY ERNEST HEMINGWAY

Paramount Presents

"FOR WHOM THE BELL TOLLS"

starring

Gary **Cooper** · Ingrid **Bergman**

with

Akim Tamiroff · Arturo de Cordova · Joseph Calleia *and* Katina Paxinou

Executive Producer B. G. DeSYLVA

Produced and Directed by **Sam Wood** Screen Play by Dudley Nichols

IN TECHNICOLOR

THIS PICTURE WILL NOT BE SHOWN AT REGULAR ADMISSION PRICES UNTIL 1945

Jordan Marsh

Thrill-packed suit news from our new and pace-setting collection of Hattie Carnegie fashions! For important occasions. Jet fronds on beige, and a pencil-slim black skirt worn with Hattie Carnegie accessories.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

Back the attack—
buy *more* Bonds!

Tussy

SAFARI POWDER BASE CREAM

Creamy-moist foundation. Helps hide tiny blemishes. Rouge blends more evenly...powder clings longer. Your face takes on a transparent bloom! *Fair, Medium, Sungold.* $1.*

Tussy

SAFARI FACE POWDER

Wonderfully sheer-textured...light and fine....Tussy *Safari Face Powder* gives your skin a youthful, smooth appearance. Delicately scented with intriguing *Safari* fragrance. Choice of flattering skin-tone shades. Box, $1.*

Tussy

LIPSTICK

Creamy-textured! Softening! Indelible as you could wish. Flattering fashion-right colors, including: rosy *Jeep Red,* brave *Fighting Red,* clear, rich *Safari.* Each $1. *Cream Rouge,* $1; *Compact Rouge,* 50¢.*

*All prices, tax additional

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TUSSY COSMETIQUES
683 FIFTH AVENUE
NEW YORK 22, N. Y.

Tussy—*for that young, young look*

naturally at
Himelhoch's
Detroit

The lovely woman of today realizes that her beauty is priceless—she knows she must guard her loveliness against wartime worry and strain. She looks to Antoine, master stylist of beauty, to protect her youthful loveliness with his superb world-famous lotions, creams and dramatic make-up. 663 Fifth Avenue, New York 22, N. Y.

ANTOINE

Frost Bros. San Antonio

A Pattullo original that will sharpen your memory of 1943. The yoke in heavenly complexion colors, with rhinestone studding and a skirt as slender as a stem, $115.00. Andrew Geller pumps, $13.95. Coiffure by Antoine.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

Symphony of Grandeur

There are giants in every art—men who tower above their fellow-artists like sky-piercing steeples over housetops. Such a giant in not only one, but many fields, was Sir Christopher Wren, the genius who rebuilt London after the fire of 1666, whose masterpiece, St. Paul's Cathedral, carries the proud inscription, "Si monumentum requiris, circumspice"—"If you seek a monument, look about you."

By the time he was thirty, Wren achieved world-wide fame as an astronomer, mathematician, teacher, engineer and inventor. But it was to the art and science of architecture that he brought his most prodigious contributions. His was the theory that no structure can be designed as an isolated unit.

His appreciation for the skill of Grinling Gibbons, great master carver, inspired an unique association of 40 years. Many of Wren's panels and ceilings were designed as a background for Gibbons' exquisite carvings of fruit, flowers and foliage. A particularly glorious example is St. Paul's Cathedral, Wren's Symphony in Stone. Highlighting the portico, the aisles and stalls of the choir, are Grinling Gibbons' sculptured carvings that symbolize the fertility of nature.

Wren's conception of beauty as a whole has been translated by Wallace into precious sterling. Sir Christopher, with its magnificent array of foliage, fruits and flowers surrounding the center shell, symbolizes grandeur. Its beauty is not confined to one view or angle. This "sculptured" quality is Third Dimension Beauty, exclusively Wallace.

Many of the skilled hands that crafted Wallace Sterling are making war materials today, so that you may enjoy your complete service tomorrow in the freedom that alone makes beauty meaningful. You can still obtain a limited silver service—start now to plan ahead. Send 10¢ for our booklet, Wallace Beauty Moods in Silver, which tells in full the fascinating story of Sir Christopher and the other Wallace Sculptured Patterns—Stradivari, Rose Point, Grande Baroque and Grand Colonial.

WALLACE SILVERSMITHS, WALLINGFORD, CONNECTICUT

Sir Christopher *sculptured by* WALLACE

Fall till February Suits...

Suits are always important in New Orleans, where it's Fall till February. Now to this traditionally leisurely city, new thousands of workers and warriors have brought a new, brisk spirit . . . our designers have captured it in the new, brisk look of these youthful go-everywhere treasures, done in war-wise wide-wale corduroy by Sacony. The price $19.95

Photographed at the 200-year-old iron gates of Jackson Square, both suits shown come in red, emerald green, blue, or beige; sizes 10 to 18. They may be ordered from Holmes by mail.

Holmes

FOR 101 YEARS NEW ORLEANS' QUALITY DEPARTMENT STORE

And the bridesmaids, too, wore

Nolde Hosiery

Eyes on the furlough bride . . . so young, so lovely! Yellow orchids at her shoulder . . . dress slim-as-a-wisp . . . legs sleek and beautiful in Nolde's finest evening sheers. For the busy days ahead, she has a stocking trousseau of Nolde business sheers and service weights, too — sturdy, flattering, finely made — smart investment for a bride with a home front job-for-the-duration, to back up her fighting man!

Nolde Hosiery is sold at stores throughout the country — wherever quality is of utmost importance.

Buy War Bonds

Harzfeld's presents
the "Finger Silhouette" by Adrian.
Tangerine skirt and magenta top
tapered like a long, lovely Revlon hand

Revlon's
"Bright Forecast"
the new color to light up
fingertips and lips.

Harzfeld's

Petticoat Lane, Kansas City

Kodachrome by Edward Jacobsen

There's no escape from it!

PARFUMS

CIRO

And there's no escaping your duty: Buy more War Bonds

© 1943

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BURRY TWEED, SNOW LEOPARD, OVER A HARMONIZING HAND-KNIT DRESS.

TONI FRISSELL

jet
jet
CORDAY
CORDAY

Swansdown

Clothes for contemporaries in time-resistant fabrics . . . tailored by Swansdown with a sculptor's regard for detail and finely chiseled line. Typical of Swansdown artistry in coats and suits is this Persian-trimmed, all-wool model. Duchess Crepe rayon lined. Sizes 10 to 18. Under $100.

War Bonds mold the future.

THE HOUSE OF SWANSDOWN
500 Seventh Ave., New York 18, N. Y.
MORRIS W. HAFT & BROTHERS

The store displaying this sign is the exclusive Swansdown headquarters in your city

Where Fashion gets its Wings...

• **Each night at 8:40** more than a dozen curtains rise on comedy and tragedy . . . on gay period costumes . . . colorful modern dress . . . glittering ensemble . . . breath-taking sets, subtly lit for focus and mood. Before the footlights, smartly gowned women from every corner of the nation reflect the excitement and glamor that belong to this fabulous city. And, night after night, in the midst of this Manhattan scene are New York's great designers—feeling, absorbing, translating this magical mood into creations in the tempo of the times.

•

Inspiration from the city's theatres, as from a thousand other facets of Manhattan life, finds expression in New York Creations. From this scintillating source great fashions rise, spread over the country . . . for in New York, fashion gets its wings.

NEW YORK DRESS INSTITUTE

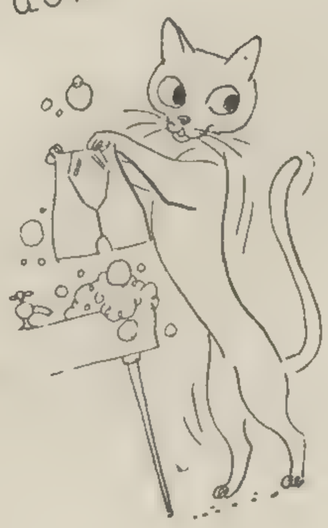
From the current New York Theatre:

A. *SOMETHING FOR THE BOYS*
B. *OKLAHOMA*
C. *THE TWO MRS. CARROLLS*
D. *HARRIET*
E. *ZIEGFELD FOLLIES*

BUY WAR BONDS

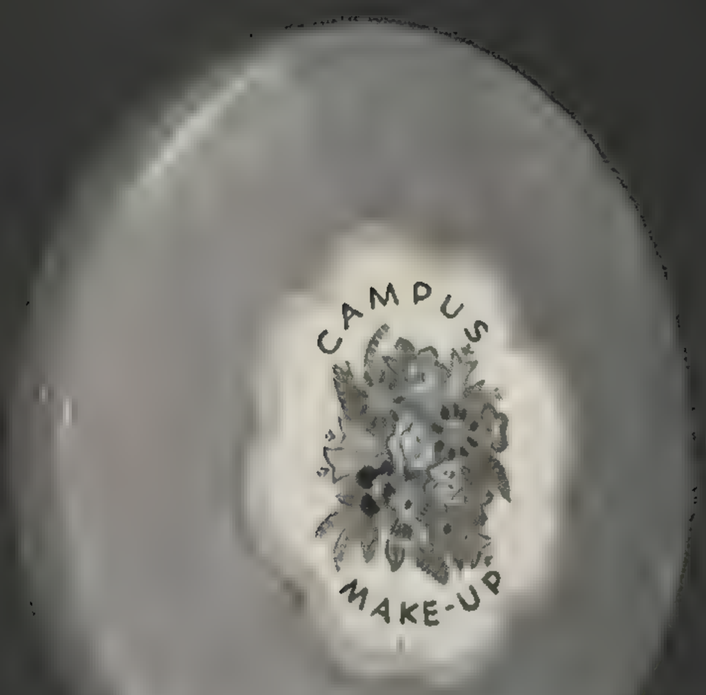
Yours for Kitten Hips!

It's "Mouldette" - Carter's answer to active elasticity <u>with or without rubber.</u> Power knitting does it - gives wonder control around the body ... elasticity up and down. The suede-soft skin side hugs the body. The outside is satin sleek. Washes like a million!... dries quickly... keeps its shape. Ask for Carter's girdles or pantie girdles made with miracle "Mouldette" fabric. $3 to $5 at better stores.



Carter's Mouldette

THE WILLIAM CARTER COMPANY, NEEDHAM HEIGHTS 94, MASSACHUSETTS



This is IT!

Campus Make-up

Six Exquisite Shades
50c and $1.00
(plus 10% Fed. Tax)

...the smooth "sponge-on" make-up that imparts the dewy freshness and beauty of a GARDENIA.

CAMPUS MAKE-UP IS A PRODUCT OF COLONIAL DAMES, INC., MAKERS OF "SPONGE-ON" MAKE-UP SINCE 1886 (NOT CONNECTED WITH ANY SOCIETY) 4652 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA

Camera Study of Miss Gail Patrick • Screen and Radio Star • by John Engstead

in fine Stores

at this moment — you will find
new dresses, suits, and blouses — by

Adele Simpson

look for her label
when you shop

The Beauty Shampoo of Beauty-Wise Women

Because it leaves hair so surpassingly lovely . . . far more lustrous and shining than any soap or soap shampoo . . . Because it now contains a wonderful hair conditioner, to leave the hair far easier to manage, right after shampooing . . . These are the reasons why Special Drene with Hair Conditioner is the preferred shampoo of beauty-wise women everywhere. Why don't you request Special Drene next time you have your hair shampooed at your beauty salon? You'll find no other shampoo that leaves hair so lustrous and yet so easy to manage . . . only Special Drene with Hair Conditioner.

Special Drene with Hair Conditioner

You'll be more thankful than ever for Vanette's flawless fit and flattering finish now that you are getting hosiery of rayon and cotton lisle.

A special Vantone process gives Vanette hosiery the subtle subdued look that is so smart. You'll be thankful for the quality of Vanettes too . . . they wear and WEAR

Vanette
HOSIERY

Vanette Hosiery Mills, Dallas, Texas

a
COHAMA
Rayon
Feather
flannel
Sew it yourself—it's smart to do. This famous Cohama rayon has the elegance of chiffon wool
..spurns wrinkles loves needle and thread..costs invitingly little at better yard goods departments.
COHAMA FABRICS · 1412 BROADWAY · NEW YORK
PHOTO BY RAWLINGS. HAT AND BAG BY MAGO HAYES

Coat by Gershel
Hat by Lilly Daché

Hockanum Woolens for Beauty, for Quality, for Lasting Wear.

HOCKANUM Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Company, North Andover, Mass. • J. P. Stevens & Co., Inc., New York, Selling Agents

Schiaparelli

MEET OUR MR. CROSS

Excusably, we point with pride to the imposing gentleman whose name adorns the luggage, handbags, gloves and leather accessories you take such pride in using. This is the way he looked some eighty years ago . . . fifteen years after he opened the Mark Cross Saddlery Shop in Boston, in 1845.

You've probably heard many amusing stories about him. Some say there was no such person. Some say he couldn't write his name and marked with a cross. Well, he made his mark . . . but he made his mark in leather. He had a way with leather that was unexcelled in America. To own a stout saddle or kit bag by Mark W. Cross was the determination of every knowing male in Boston . . . and many commissions had to be filled by post.

The fame of Mark Cross leather goods flourished over the years until, by the turn of the century, our workrooms in England and America were supplying selected stores from coast to coast.

If, currently, the store in your city has only a limited choice of Mark Cross luggage and accessories, remember that during the war vast quantities of leather are needed for war materials. Our booklet, *"That the Leather you Love will Last,"* tells simple things you can do to give your Mark Cross luggage and accessories *extra* years of proud and handsome service. Won't you send for it?

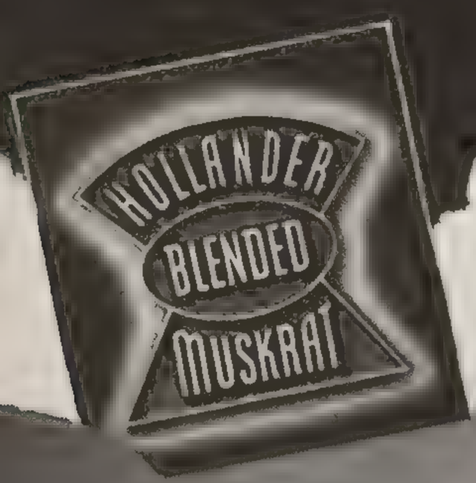
MARK CROSS

FIFTH AVENUE AT 52ND · NEW YORK

SALON • 655 FIFTH AVENUE • NEW YORK

DURATION-DURABLE
MINK-BLENDED
MUSKRAT
by HOLLANDER

Modeled by Peggy Lloyd
in Columbia's New
Technicolor Picture
"Cover Girl"

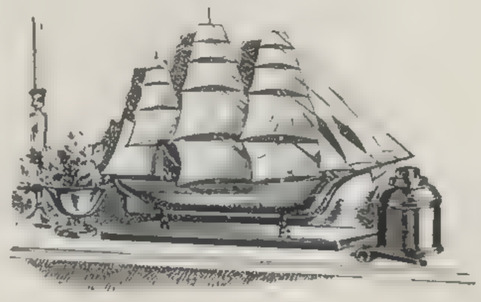


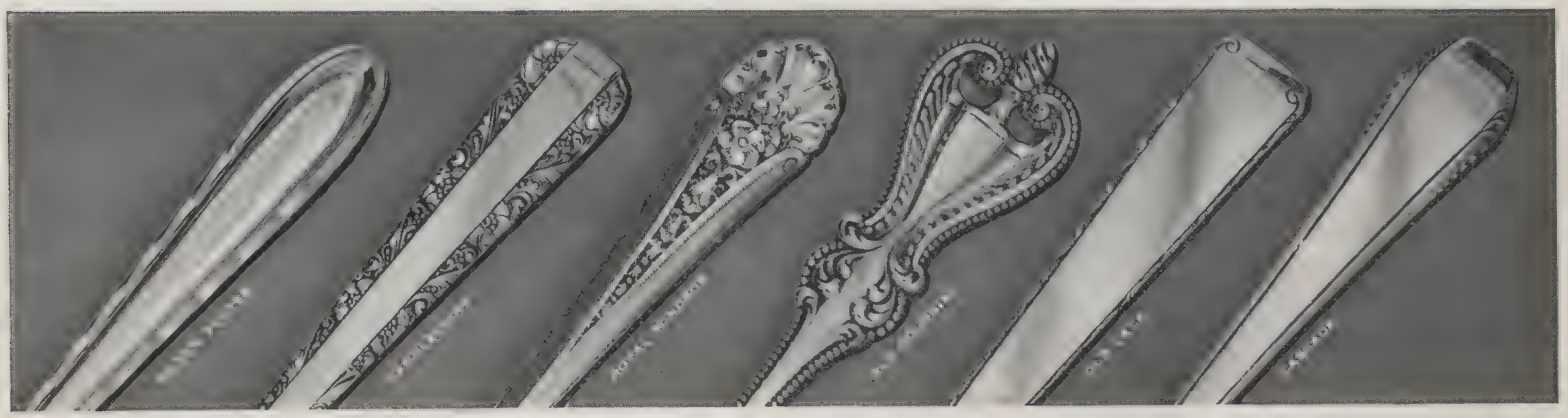
These things mean home

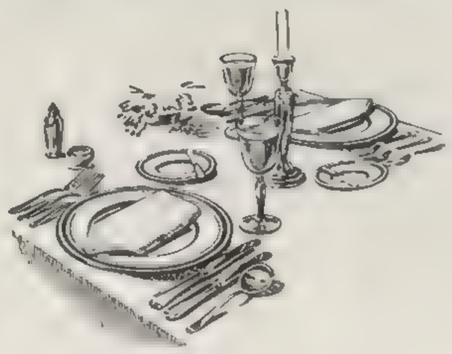
The old round-topped trunk . . . packed, repacked, a new address on a clean white card . . . Virginia to Colorado to Oregon . . . still holding your possessions sturdily . . . that trunk means home.

The model of a white-winged clipper serenely sailing . . . the ageless clock with the tiny moving men . . . the silver bowl with fresh flowers always floating on its surface . . . the fragrant old tobacco jar . . . these things mean home.

Your precious silver . . . chosen for its grace, its lasting beauty . . . unpacked, polished, in each new stopping place . . . to set a table for two . . . to make new friends and greet old along the way . . . your silver means home.





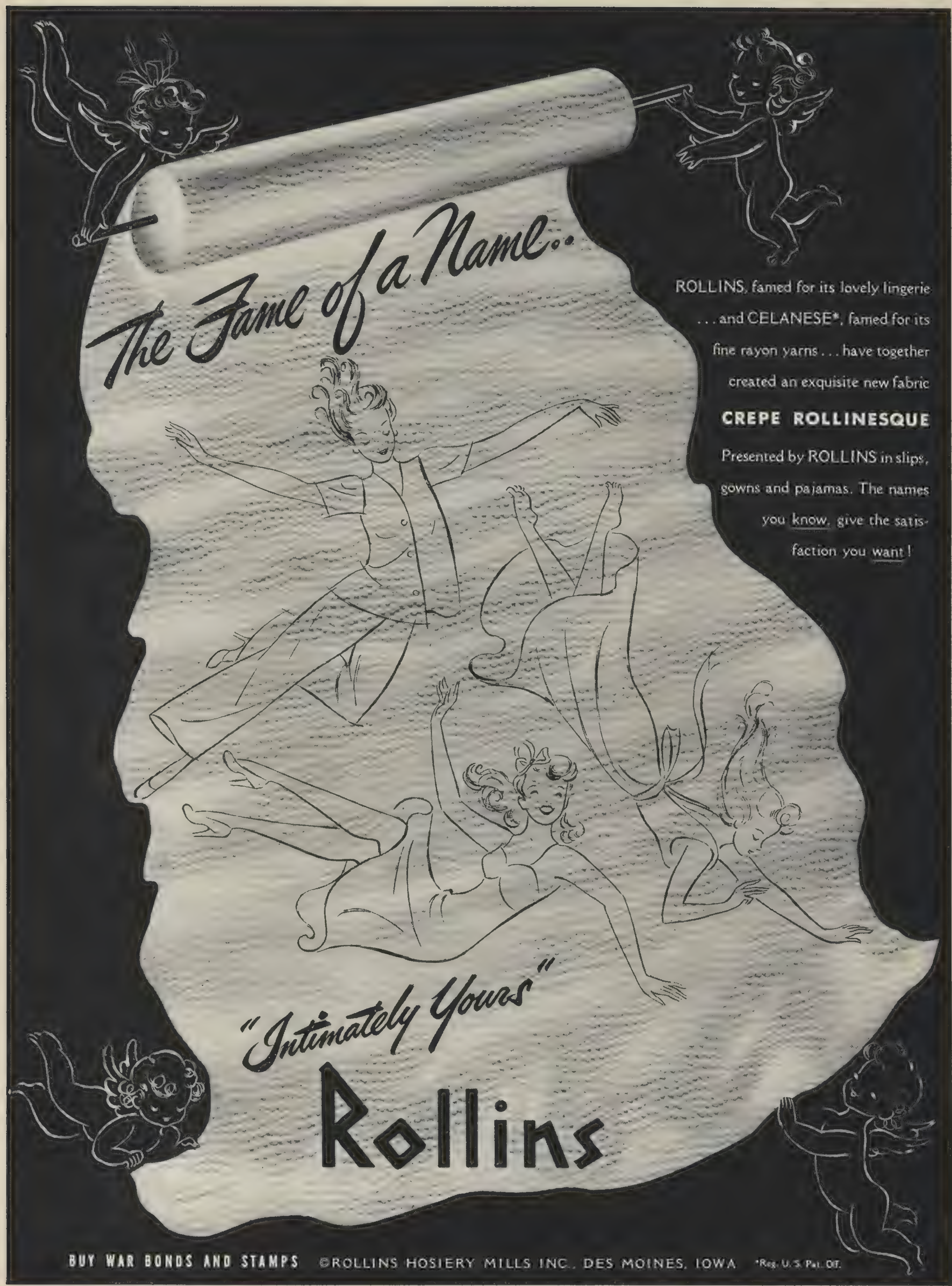


Yet even Towle Sterling — precious solid silver fashioned in craft traditions that began in 1690 — for all its grace and beauty is not expensive . . . a Place Setting of six essential pieces costs as little as $20.25, including Federal Tax. Of course, Towle's part in war production means fewer patterns and fewer pieces. If you can't get what you want now, ask your jeweler about the Towle War Bond Plan which gives you a "priority" on your favorite Towle pattern.

Write for a free copy of "The Bride in Wartime — and her Towle Sterling" . . . a new booklet written to help you select your pattern and care for your Sterling. Just address: The Towle Silversmiths, Dept. K-10, Newburyport, Massachusetts.

TOWLE

S T E R L I N G


The Fame of a Name..
ROLLINS, famed for its lovely lingerie
. . . and CELANESE*, famed for its
fine rayon yarns . . . have together
created an exquisite new fabric
CREPE ROLLINESQUE
Presented by ROLLINS in slips,
gowns and pajamas. The names
you know, give the satis-
faction you want!
"Intimately Yours"
Rollins
BUY WAR BONDS AND STAMPS
©ROLLINS HOSIERY MILLS INC., DES MOINES, IOWA
*Reg. U.S. Pat. Off.

Dear Arthur: In the words of Alexander Pope, I would say, "your letter is too good for me to answer, but not to acknowledge." It was an intensely interesting account of your adventures since you left home, and your original observations on life as you have seen it in the British Isles offers us fresh occasion to be proud of our ally. Their ability to carry on, in spite of bombings and restrictions, and hold fast to quality in the production of war matériel and the civilian goods that are permitted gives us heart, for we face a like problem.

I am especially interested in your notes on changes you have remarked in the packaging of some products and how critical materials have been saved, without sacrifice of the quality of the article itself. Design, color, and a host of new materials, that we have used so lavishly in recent years to enhance the package, have sometimes obscured the contents itself and have made the shell seem more important than the meat within. (Squirrels have been the exception, for they always go after the kernel and discard the outer covering with abandon.) Perhaps this period of restriction will return us to a new appreciation of intrinsic values.

All of which sounds little like news from home to a soldier far afield. But news of us, against the background of events, seems insignificant. I keep busy, even busier than before, with so many of our staff, both men and women, in the armed services. Your Aunt Mary sets a pace with her selling of War Bonds, making War Stamp corsages, and working with the Red Cross and the U.S.O. And her odd moments are spent in writing letters to you and to all branches of the family now in uniform. But she would not will it otherwise, nor should I, and so we shall carry on as best we may until you and all come home again. To that day, we look forward with all our heart.

Affectionately yours,

UNCLE ALBERT

This letter reflects the situation that faces Crane and other purveyors of fine merchandise. For the duration, we, too, have had to forego the use of some materials in packaging. But our paper is the same and the name Crane is, as always, your assurance of the finest, whether you buy by the box or open-stock packets of sheets and envelopes.

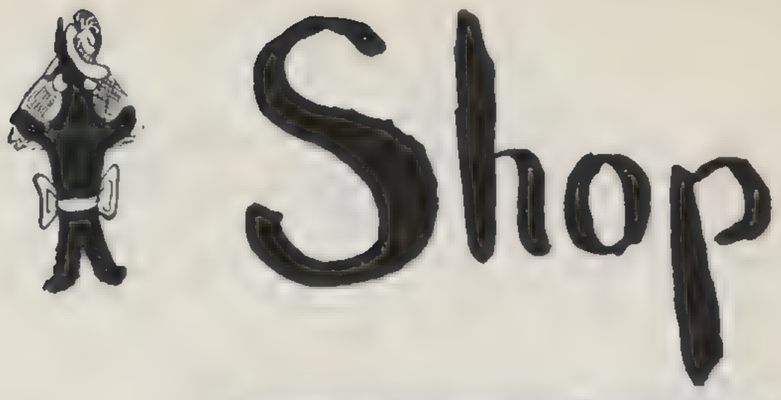
Your name, address, and twenty-five cents, sent to Crane's, Dalton, Massachusetts, will bring you a usable selection of open-stock paper and envelopes.

CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801

Shoes by Henri Bendel...
hand-lasted, custom-welt, selected leathers,
styled to preserve quality and beauty
...they serve faithfully
...are worthy of your
important shoe coupon!

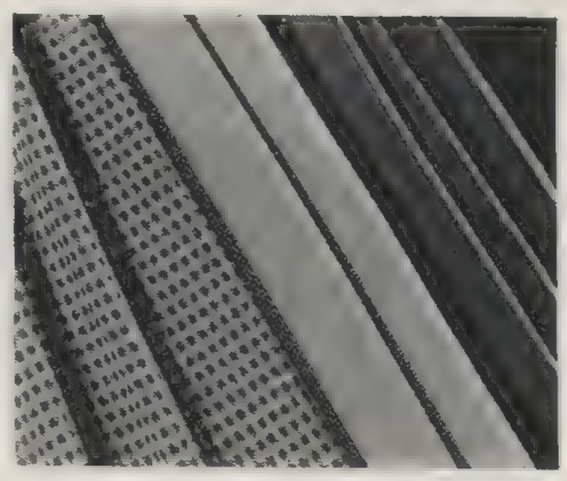
"Candide"
Reversed calf . . . extension soles.
With built-up leather heels in black;
flat English built-up leather heels in brown. $35
Black suede . . . covered heels. $28.50
Imported brown crocodile . . .
extension soles, built-up leather heels. $50

Henri Bendel
10 WEST 57
NEW YORK 19 NY



Inside Story—a costume to wear within your own four walls. Its narrowing lines are supplemented by a special feature—a built-in brassière for your figure. The skilfully cut and shaped bodice is of gilt-embroidered white rayon jersey. Ruth Merzon, known as a maker of corsets and bathing-suits, is now designing dresses like this one; $90, made-to-measure. 666 Fifth Avenue.

Material Gains...namely, British woollens from Hunt and Winterbotham's, at 702 Fifth Avenue...where beautiful bolts stand like a colourful library. Shop-hound's best finds: Harris tweed; hound's-tooth check. Both, 28″ wide, $5.25 a yard. Pin-striped wool flannel: 58″ wide, $6.50 a yard.



Hobé
will restyle
your diamond jewelry
to suit your
individuality
Hobé
10 E. 49 STREET NEW YORK

. . . FROM STOCK
THAT IS IRREPLACEABLE
AT THIS TIME

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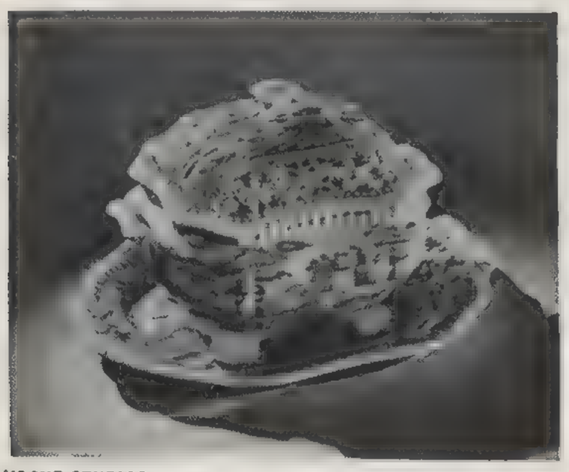

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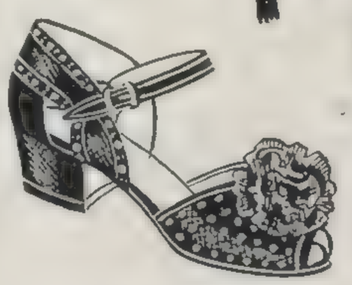

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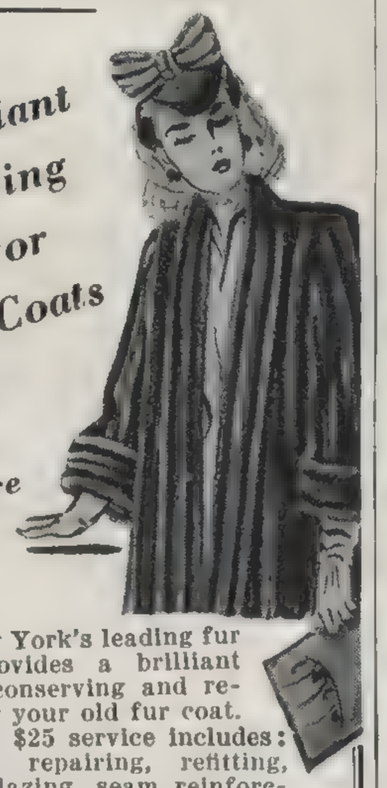

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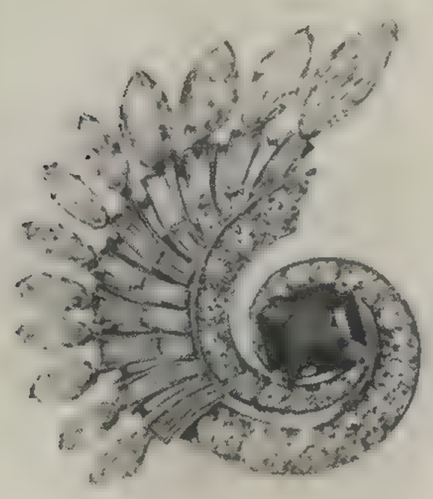

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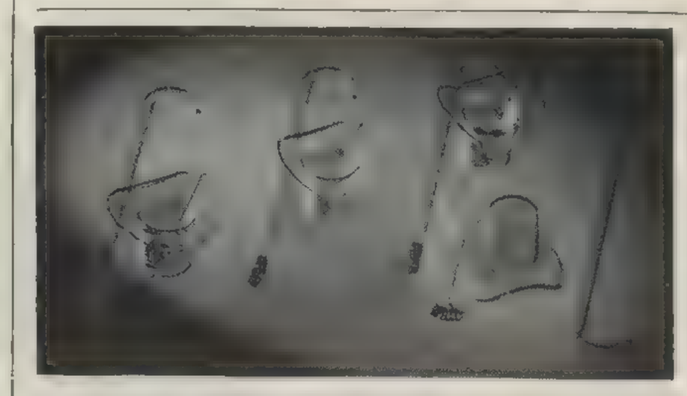

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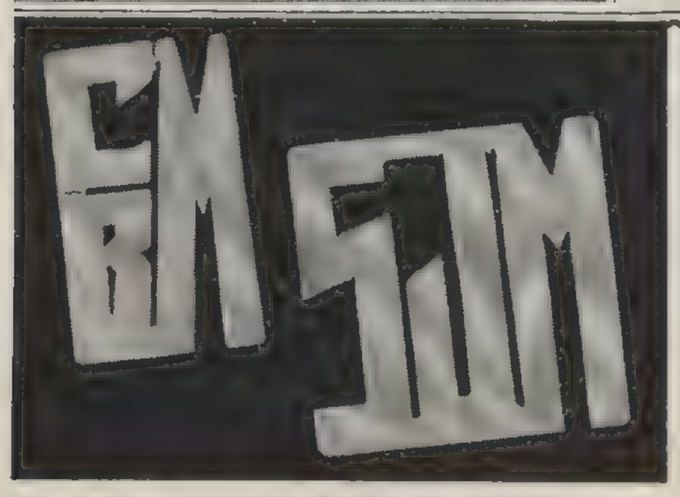

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Hound

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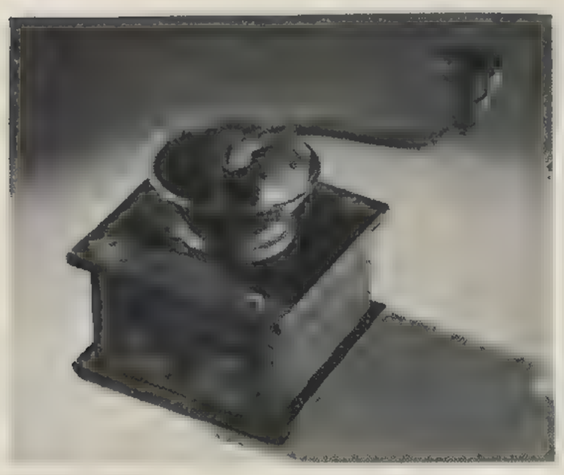

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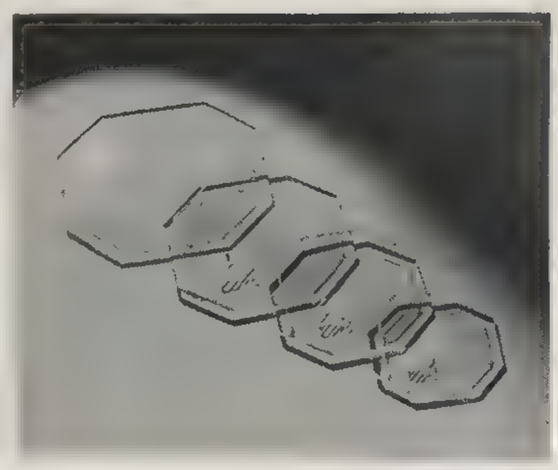

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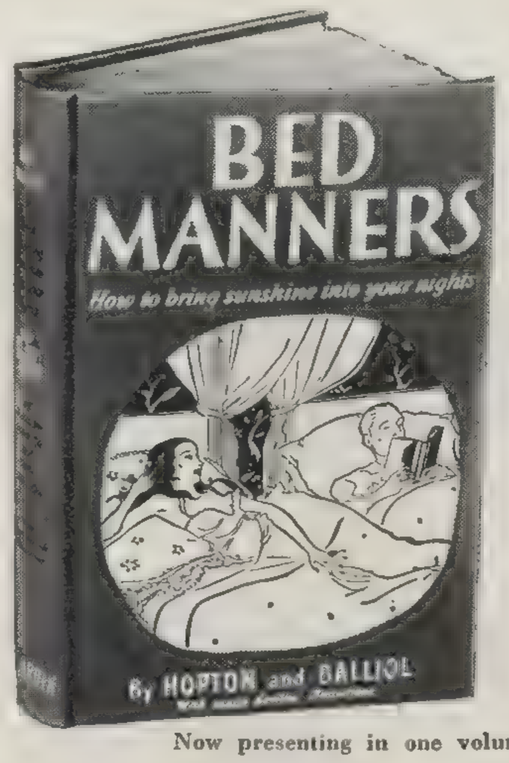

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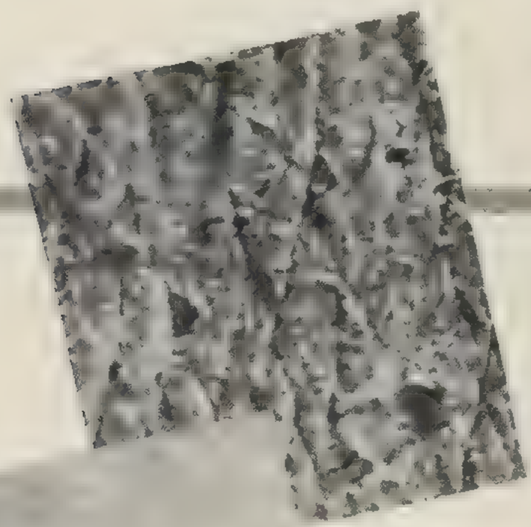

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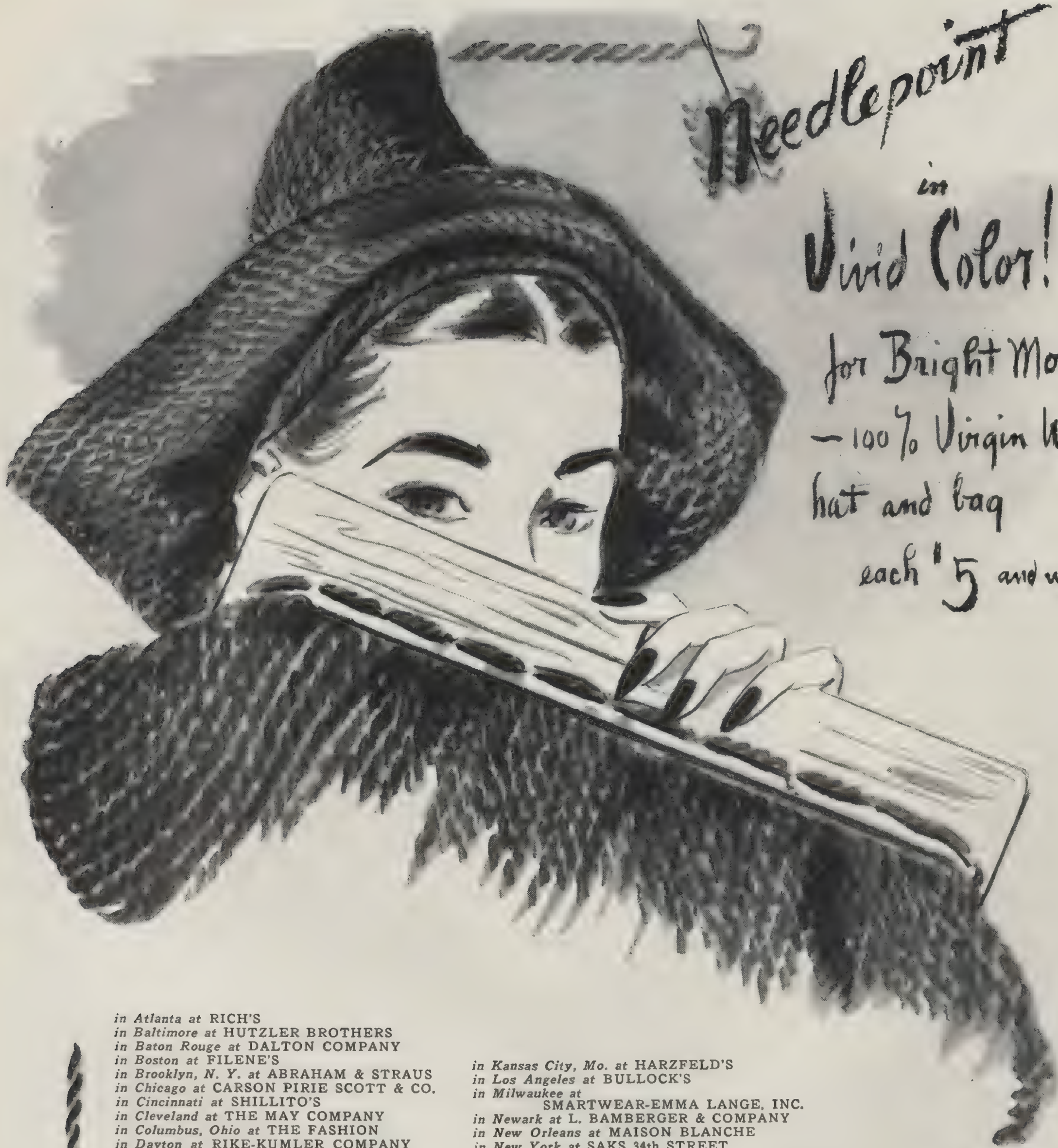

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(French Vogue is temporarily suspended)

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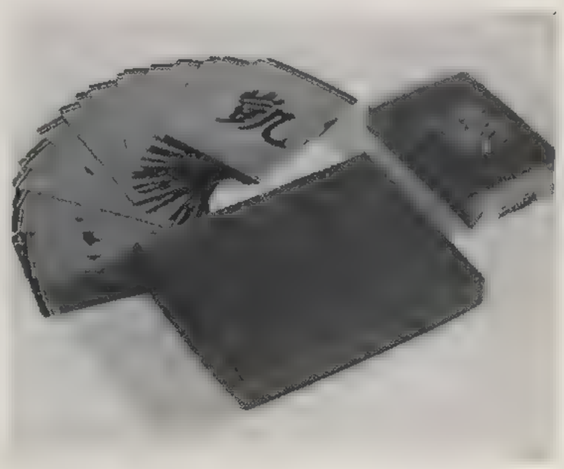

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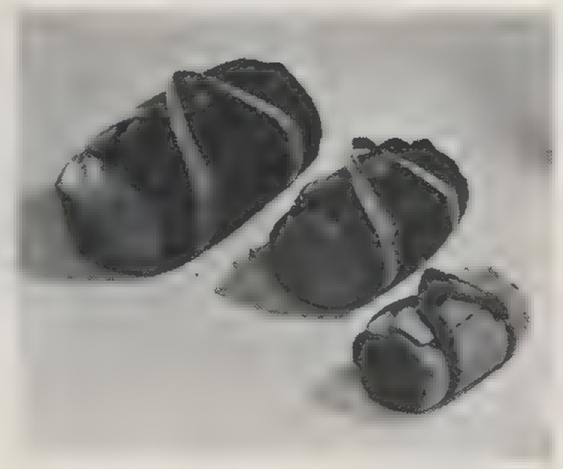

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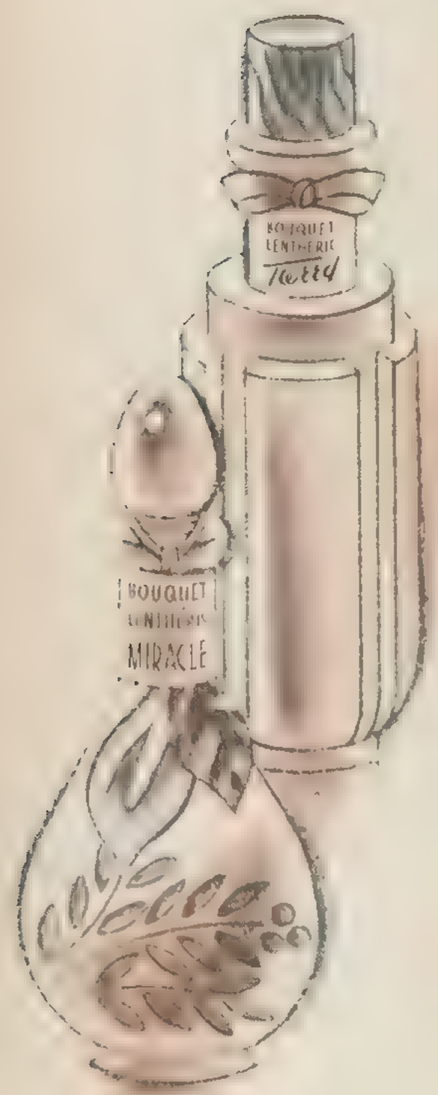

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KAY BELL

VOGUE'S-EYE VIEW OF *Making Yourself at Home*

Look within this issue to find a key to new ways of living within your own four walls;
to glean the expertise of wartime hostesses who camouflage the rationing problem;
to catch the parlour-game contagion rampant among the best-adjusted guests of 1943;
to see the kind of fireside fashions that make you as nice to come home to as the fire;
to note the newest marriage proposals: short pastel wedding sheaths, a white-and-gold bride;
to gather some fruitful ideas on interior decoration—memoranda by six top decorators;
to find that a 1943 Homebody is not shut in from all the world without,
but *au courant* completely like the girl above—whose dreaming weighs today and plans tomorrow.

WITHIN YOUR OWN FOUR WALLS

Freshly painted — or worn;
on short lease — or forever;
make your house a springboard to life

What goes on within your own four walls? Of course, it's a place "to come home to"—from offices, from war plants. And maybe it's a place to dream back to—from ships and fox-holes. But is it also much more than that? Is it a place to go forth from? A house can be filled with the latest gadgets, the oldest antiques, and still be a barren house. And another, "be it ever so humble," dusty, or shabby, can be, for the people within, a place in which to be revived, refueled; it can be like a taut springboard to a full, creative life.

It's nice to have overstuffed sofas, an embroidered fire-screen, and a Chippendale desk. It's nice to have a kitchen with streamlined gas jets and extra herbs. It's nice to have first-aid kits, nutrition charts, and a knowledge of psychology. It's nice to have a house like a chintzy gymnasium, with plenty of ping-pong tables, swimming-pools, and little ladders for the baby to climb. It's nice to run it like a country club, with buffet suppers and cellar bars. And it's always nice to have thorough spring cleanings, good servants, and the least direct lighting. It's awfully nice, and it isn't enough.

Have you been to houses lined with books, bought for the insides, not the bindings? Where the daily mail was packed with letters from around the world? Where friends came and went freely; where there was good wit and zany humour, and a lot of laughter? Have you been in houses where there were a couple of pianos, maybe uprights with yellowed ivories, piled high with Bach, Chopin, Ravel, and Gershwin; where it was a feat to get a piano to yourself? Where everyone—the children, too—kept daily track of the war on a huge map, with thumb-tacks? Where running for committeeman, soap-box speeching in elections, and community service board-meetings were run-of-the-mill activities? And no one out the nights that Churchill's prose rolls through the air, or Toscanini re-hands us Beethoven?

Do you know houses where everyone works, the mother and daughters, too? They bring news of their work back home to discuss, to try out a new idea, to do research. Its importance is taken for granted. Have you spent many evenings in houses where reading aloud, plus violent discussions over the books, is considered more fun than the corner movie? Have you sat at a long table, lined with all ages, where the talk is of today and tomorrow, coloured with the knowledge of yesterday?

It is within four walls like these that the old stay young; that children develop roundly. It is from within such walls (of a Washington house or an Army Camp hotel) that people go out to life, encouraged and sure—strong with a spiritual shot in the arm.

← Characteristic Molyneux box-coat over a turtle-neck wool dress from Bergdorf Goodman.

RAWLINGS

Moving into Town

Time for a scene-shift to the winter set; to measure, match, and plan with fabric swatches, colour samples, and a shrewdly squinting eye. Time also to choose a good, all-winter-long tweed. This, of grey-and-white herringbone, has the spare, beautiful lines, the extravagant understatement of a Molyneux—which it is. Worn with brown felt beret, opossum coat. All: Henri Bendel

RAWLINGS

Moving into Tweeds Tweeds have a new lease on life. One-time country cousins are very much in town— some so acclimated they dine with sequin halters. This waistcoat, skirt, and coat of smooth, strong, men's suiting is the epitome of a city-bred tweed, has the close, clean lines of L-85 and a master tailor.

Designed by Sophie of Saks Fifth Avenue's Salon Moderne. Worn with a brown felt beret by Tatiana du Plessix of Saks

KAY BELL

FIRESIDE CHAT

Home is where the hearth is—and we'll be there this winter. Four pages of fireside clothes, warm and good and intimate. All of them are long, because length is something of a heating unit in fuel-rationed houses, and gives a right look of ease when there are no transportation problems.

Proposed for casual evenings—the Little Lord Fauntleroy look of the black velveteen slacks, shining white blouse and Windsor tie, opposite. Jumper-top slacks of shepherd check, above.

Proposed for little dinners—three long evening dresses, two with sweater tops, one with a jewelled belt; house-coat and jacket of glowing red Mexican cloth (see following pages).

• ABOVE: Slacks for a fireside evening. Of black-and-white shepherd checked spun rayon. $11. Black shirt, Bettmann wool jersey. $8. Sizes 12 to 18. Altman; Carson Pirie Scott.

• OPPOSITE: Caught between catnaps. Girl wears black velveteen slacks, slimly tapered as fire-tongs. About $13. Pleated blouse of Celanese Alluracel has a satin sheen. $13. By Florence Gainor. Sizes 10 to 20. Lord and Taylor; Joseph Horne; Himelhoch's

ANTI-FREEZE UNITS

KAY BELL

On this page are more long, warm, covered-up fashions to wear at the end of a long day. A jewelled sweater with a long skirt, a brilliant, pailletted coat, a dress like a flame. All of them in the mood of quiet talk-with-coffee.

• TOP: Chartreuse and lamé thread sweater with a little ruff and ribbon bow. Paired with a black rayon faille taffeta skirt. Small pleats at the waist. Sizes 12 to 18. The sweater, $13. Skirt, $11. Altman; Marshall Field.

• CENTRE: Dinner sweater of black Heller wool jersey studded with gilded beads and sequins. The long skirt, soft black wool jersey belted with gilt kid. Sizes 10 to 18. $50. From Saks Fifth Avenue; Rich's.

• LEFT: Draped sheath of fuchsia rayon crêpe. Its front folds gather into a scalloped hip-yoke. Curving scallop slash from hem to knee. Jewelled belt and gilded kid flowers. Sizes 10 to 20. $30. Arnold Constable; William H. Block. Nice fragrance to wear with at-home clothes is Vigny's "Heure Intime."

• **Opposite:** Long, heart-warming fireside coat and a jacket. Tina Leser designs of red Mexican peasant cloth embroidered with sequins. The jacket has a Botany wool flannel skirt. Sizes 10 to 20. Coat, about $35. Jacket and skirt, about $45. Altman; Marshall Field; I. Magnin & Co. Stove; Edwin Jackson.

BALKIN

"THE DREAM" BY PABLO PICASSO

People are Talking about...

PEOPLE Are Talking About... The old German phrase, "An end with terror is better than terror without end."... Italy and its thousands of American white crosses.... The number of gentle hearts who are giving, in the name of bloody Salerno, Salamaua, Guadal, and Gela, to the great National War Fund and no surface talk about the "wonderful kids dying on the beach heads."... The soft blue wild flowers, rippling over the London rubble....

PEOPLE Are Talking About... The way women in Washington touch the white plaster Assyrian bull, with wings, at the Smithsonian Institution—fertility.... "Laugh Time," the new enormously funny vaudeville show with its hero, Frank Fay, who has a tissue-crinkled face and some wandering, delicious stories with anti-climactic tags.... The Museum of Modern Art show of Alexander Calder "Mobiles" that sway with the rhythm of a slow waltz, making patterns of extraordinary beauty.... The number one descriptive phrase, "hat-check chicks."... The wonderful revival of Wilkie Collins' mid-Victorian thrillers, *The Moonstone* and *The Woman in White*.... Post-war military alliance with Great Britain....

PEOPLE Are Talking About... The new song, "Pistol-Packing Mama."... The violent wackiness, as formless as water, of the comedy, "The Naked Genius."... The beautiful new English factories with every window framed in greenery and every lunch time lightened by the management with vaudeville, the bill changed twice weekly.... Josh White and his guitar that is sometimes as sweet as a madrigal.... The complaining about the delays in the Italian campaign, wanting it to run like a radio schedule, expecting too much and too soon....

PEOPLE Are Talking About... The delicious Kurt Weill music, with its languishing songs, its clean, delicate melodies in "One Touch of Venus."... The State Department.... *G. I. Jungle*, by Warrant Officer E. J. Kahn, jr., who writes of New Guinea in a seamless style, unheroic, un-hoked, and true; notably in his simple description of an ambushed American who was bayoneted six times by the Japs, who then "sat down on what they presumed to be his remains and began to eat their lunch. The American, an incredibly durable soldier, regained consciousness an hour or so later and was startled to find two Japs on top of him, munching unconcernedly. Despite his wounds, he managed to remain motionless until they had swallowed their last grain of rice and sauntered away. Then he gulped down a handful of sulfa tablets, crawled back to his company, and reported in."...

"THE DREAM"—BY PABLO PICASSO (opposite)

Here Picasso, undoubtedly the greatest living painter, has put down with extraordinary force, excitement, and beauty, this double-profile painting, for the first time, recently shown in this country by Paul Rosenberg. Painted in 1932, it was the culmination of experiments begun at the height of Cubism in 1912. Picasso's problem was to paint, in this case, a woman's head, from two entirely different points of view and have them appear as a single image. By viewing and depicting two aspects of an object simultaneously, the concept of time is added as a fourth dimension. Even without the metaphysics, however, there are, in this work, blazing rhythms of colour, a heroic Greek sculptured quality, the superb and dramatic power of Picasso, a violent anti-Nazi, still painting in Paris.

WINTER SHOWING. Showing snowy shoulders, pretty legs—these short, décolleté dresses. Formality for glittering winter nights. Above, first: Off-the-shoulder dress of black silk crêpe with a bouffant overskirt of Malines and sentimental pink roses at the tiny waist. Second: Bare-shoulder dress of rayon taffeta striped navy-blue, pale gold, candy-pink. Both dresses are Bergdorf Goodman Originals

Formal showing of fine shoulders—after dark, this winter. This short, way-off-the-shoulder sheath: of black silk velvet, shirred in to a hand-span waist. Pink silk moire bands the top, combines with velvet in a cascading bustle-bow. Jay-Thorpe Original. Underlying rule for all these dresses: a waist-to-knee petticoat (see page 82), of taffeta or satin, perhaps with tulle, with no slip straps to complicate a deep décolletage

THE BEAUTIFUL DINNER-SUIT OF 1943. The most memorable single fashion of this year may well be the short, formal, very elegant dinner costume. Witness the silver-grey satin suit with embroidered brown velvet collar and pill-box. Mink muff. Henri Bendel Original

RAWLINGS

Dinner-suit of black heavy antique satin and broadtail. The glistening waistcoat is brown-and-black-and-metal brocade. Broadtail lines the slender jacket, sleek as the satin it faces. Velvet pill-box, feather-brush. Satin gloves. Broadtail roller-muff. Hattie Carnegie Original

AFTER DINNER: G.B.S. TALKS. LADY ASTOR KNITS

The George Bernard Shaws

A week with the Irish playwright, prophet, wit, and wag— and his green-eyed Irish wife.

By Thérèse Bonney

THE George Bernard Shaws were a complete surprise and an unadulterated pleasure when I met them late in the slow, rich English summer. Hell-bent on arriving at a distant and forbidden battlefront, I found myself instead at the country place of Lord and Lady Astor, face to face with G.B.S. and his "green-eyed Irish wife."

I had expected a cynic. I found a realist.

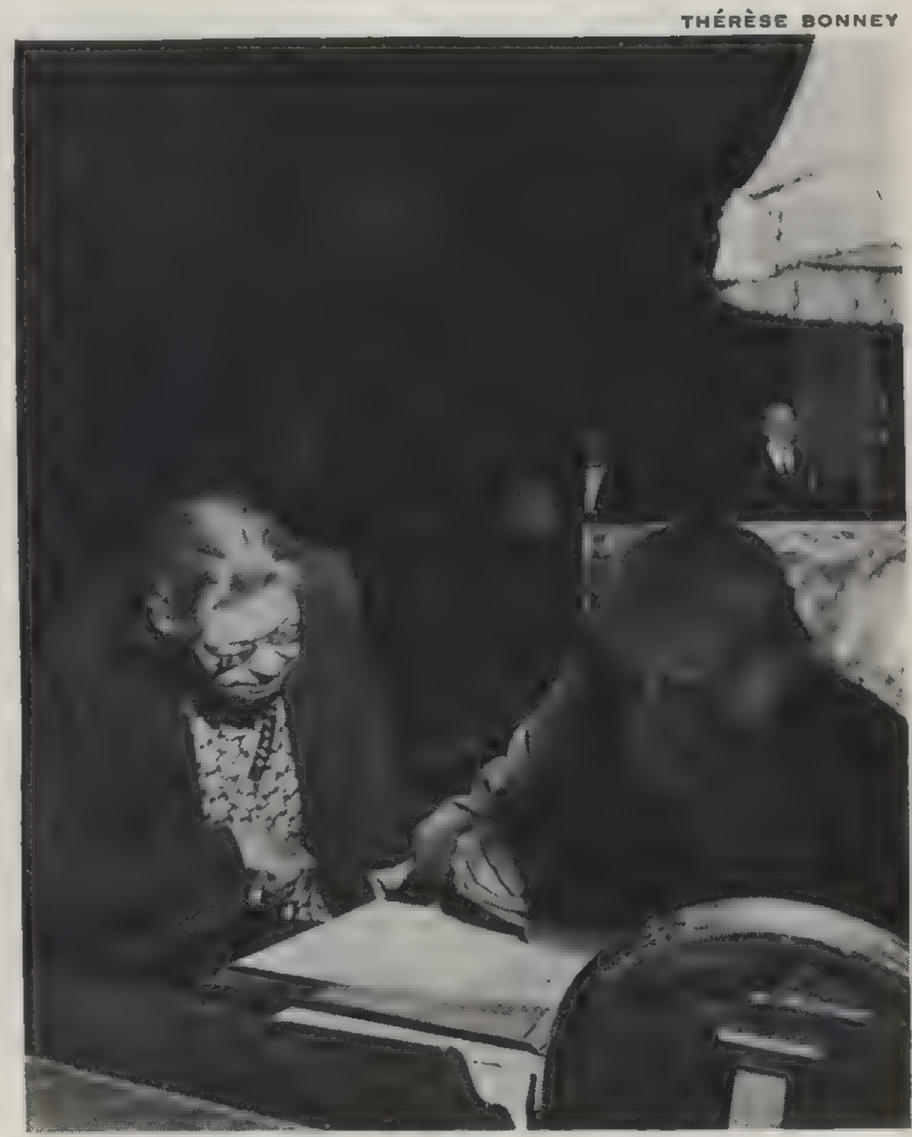
At eighty-seven, G.B.S. is fragile but wiry—less agile than in the old days, but no less *spirituel.* In the mornings, he worked on *An ABC of Politics,* after going forth for his walk, like a classical tourist on the Continent, with cane, cap, gloves, plus-fours, and camera.

He was busy about many things, but infinitely concerned with only one—Charlotte, his wife, who so recently died. His movements and decisions seemed all taken in deference to her. When after-dinner discussions grew too stormy, he would slide a glance toward her from the corner of his eye, then would rise and gently pilot her from the room. He showed to her the appreciative respect which lighted his letter describing her to Ellen Terry, many decades ago—"She is a clever woman." When she was resting, unable to leave her bed, he was listless, taciturn—circling the house like an unhappy Airedale. I think he knew then that Charlotte was going to leave him, and he was already lonely.

There were no senile limitations to the horizons of his mind, no megalomania. Serious discussion of war, politics, and government was reserved for after-dinner. Then he would focus directly on General Sir Alan Cunningham, talk of the conquest of Abyssinia. He would duel with ex-Ambassador Bullitt, flourishing a short, dagger-sharp definition of Lend Lease. Curiously, I never heard him mention Winston Churchill. I had expected a belligerent Middle-of-the-Floorer, but found instead an irresistible exponent of the Lost Art of Conversation, with an impromptu note that made the most ponderous subject bearable. Whatever he said became in its expression crisp and fresh. His integrity of thinking had a monastic quality. When he talked, he kept a closed circle, watched for wool-gatherers, deftly drew them back into the fold.

At breakfast, his moments of sheer nonsense were overlaid with pithy philosophy. One morning he said over the porridge—"Today, people know the XYZ of everything, but they don't know the ABC." Another day, he reminisced about Rodin, and spoke of Frank Harris' famous biography of G.B.S. "Harris wanted to write a book about Christ, but he was afraid it would be unpublishable, so he wrote about me instead. He knew quite a lot about Christ, and nothing about me."

THÉRÈSE BONNEY


THE LATE MRS. SHAW AND GEORGE BERNARD SHAW

THÉRÈSE BONNEY

COLLECTOR'S PEACE

MEMORIES OF A GROUP OF FAMOUS

Rouault's "Woman in a Hat"

Henri Matisse's "Figure in an Interior"

Despiau's Portrait Head

Picasso's "Georges Braque"

Marie Laurencin's "Fancy"

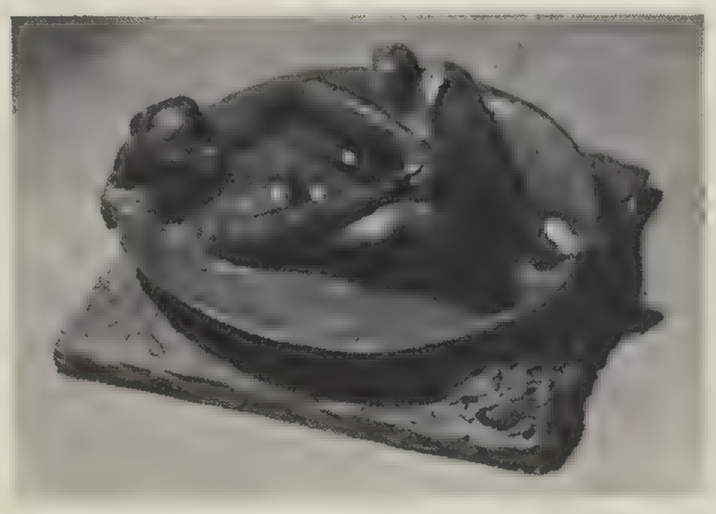
THERE is a tendency, among the conspicuously sane, to view picture collecting, particularly where the French Modernists are concerned, as a marked derangement of the mind.

Having collected that order of works for the better part of twenty years and having lately determined to dispose of them at public sale, I must admit the truth of certain of their charges; that paintings must be housed, insured, photographed, catalogued, framed, and exhibited; that, unlike stocks and bonds, they yield no cash dividends; that one's estimate of their values may err; that the tide in the public's taste changes inexplicably; that one's mania is bound to get out of hand, and, finally, that I personally will know no peace of mind until my collection (part of which is illustrated here) is safely lodged in other hands.

Putting completely aside the question as to whether life could be called tolerable without a personal mania or two, my experience has been that the pleasures of collecting—broadened horizons, freeing of the spirit, stirring of the senses, flowers in perpetual bloom, the feel, almost, of the artist's hand—greatly outbalance the practical vexations which must, of necessity, be the collector's lot.

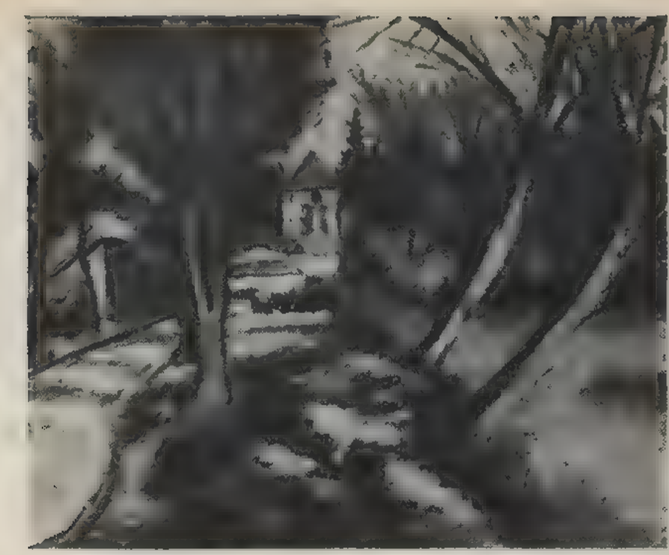
But my aberration has brought me another order of pleasure—the friendships which, over the years, and during happy visits to Paris, I have enjoyed with a score of such artists as are represented on these pages—for example, Segonzac, Despiau, Pascin, Chagall, Matisse, Forain, and Marie Laurencin, not to mention a somewhat casual acquaintance with Picasso and Rouault. (It will always remain a regret with me that, of Degas, Renoir, and Modigliani, I never caught so much as a glimpse, since they died before my insanity had taken root.)

Since the friendships I have mentioned actually constitute the *raison d'être* for this article, I should, I suppose—remembering the French injunction of *place aux dames*—begin with Mlle. Laurencin.



Degas's Sculpture, "Girl in a Bath"

MARIE LAURENCIN is the only considerable figure in the annals of art who, following an undividedly feminine



Segonzac's "River and Bent Trees"

Modigliani's "Portrait"

FRENCH ARTISTS *by Frank Crowninshield*

psyche, has consistently painted like a woman and refused to join that vast group of epicene painters (an army led by Vigée Lebrun, Rosa Bonheur, Berthe Morisot, and Mary Cassatt) who have spent their life-blood in trying to unsex themselves and paint like men.

Forain's "Folies Bergère"

As to Mlle. Laurencin! Picture, if you will, a frail figure nearing sixty, childless, but extravagantly fond of children; reserved, pale, clairvoyant, and given to revery; at one time the victim of a disastrous marriage, at another, crushed by the death of Guillaume Apollinaire, perhaps the most brilliant man in Paris, who had loved her long and deeply.

Renoir's Bust of his Son

In her studio, at 1 rue Savorgnan-de-Brazza, you would—in happier days—have observed an etching press, some broken pastels, the maquettes for a ballet, a soft grey rug, an old easel or two, and the half-finished portraits of various wraiths, dressed in rose and lavender; of children riding white ponies, or of fairy princesses with magnolia-soft cheeks, plumes of periwinkle-blue, and small, fathomless pools of black which Mlle. Laurencin, had you asked her, would have politely insisted were their eyes.

Marc Chagall's "Angel in Blue"

In her salon, across a hall from the studio, there were vases of flowers, a half-size piano, some flimsy curtains, a brace of lighted candles, a dog—as unbelievable as any figment of her vagrant brush—and, more or less invariably, the figure of a man—Braque, Max Jacob, Cocteau, Fleuret, Picasso, or Moréas, the poet.

GEORGES ROUAULT. At the top of the opposite page, there is a reproduction of a gigantic etching, the work of Georges Rouault, an artist who is now seventy-two. His figure, slightly bent, is habitually clad in black; his head is bald, face clean-shaven, and features gaunt but chiseled. Finally there is his voice, warm and vibrant, but well-nigh inaudible.

Pascin's "Seated Figure"

The etching, which is technically unlike anything ever conceived by man, was created in Rouault's great studio (more the abode of a chemist than a painter), just off the Boulevard Saint-Germain, for a prodigious work to be called *Miséréré et Guerre*, a portfolio of which the renowned Ambroise Vollard would, but for his death, have been the publisher. The *(Continued on page 128)*

Sincerely Yours, Fred's Sister

ADELE AND FRED

[EDITOR'S NOTE: *Fred Astaire's sister, Adele, was his inimitable dancing partner from their under-age vaudeville début in 1912 through 1932. At that time, she left the stage to marry the son of the Duke of Devonshire, Lord Charles Cavendish, and went to live in Ireland at Lismore Castle.*]

AFTER living in Eire since the beginning of this war, farming and fiddling about with salmon, cattle, and timber, I suddenly realized that great masses of my fellow Americans were conducting a good-natured "invasion" of Britain. Every week, more and more of our U.S. troops were landing in the British Isles, and so I thought it was about time for me to go over and help welcome them.

I hadn't seen any real Americans since I was last in America seven years ago. Certainly, we never considered as real Americans those "Internationals" who used to "season it" every summer in England. No—these soldiers are the honest-to-goodness mass of American humanity from every big city and small town in the United States. They *are* my fellow Americans, and that's why I decided to abandon my chickens, cows, pigs, salmon, and what-have-you at Lismore Castle and come to London.

I'd heard about the wonderful work the American Red Cross is doing for the enlisted men in this theatre of operations, so I went straight to their headquarters in London. They suggested I have a talk with Mrs. Helen Gibson at one of the biggest and most active Red Cross Clubs in London, Rainbow Corner. That was a wonderful inspiration on somebody's part, and one of the greatest events of my life. Mrs. Gibson is Assistant Director of Rainbow Corner, and what a peach she is! Every one of the four hundred paid and volunteer workers who call her "boss" simply adores her.

Well, she asked me what I liked to do best, and I replied, "I love to talk and write letters." And that's exactly what I'm doing. I have a little desk in the Rainbow Room where a good proportion of the ten thousand Americans who mill through Rainbow Corner every day congregate. I wish you could see that Rainbow Room (Snack Bar in the basement). Every sort of service is available for the men. For instance, there's a shoe-shine stand, a barber's shop, and a pressing service. And there's charming, motherly Mrs. Whittaker—"the mending lady," as the men call her. This good lady—a volunteer, by the way—mends uniforms, sews on chevrons, and generally "mothers" these lads of yours three thousand miles from home. She's mended and sewed buttons for more than three thousand Yanks in England.

In this basement room, there is also a First Aid station with a registered nurse always in attendance. There's a corner for home-town papers, and a Snack Bar with other British volunteers serving coffee, tea, sandwiches, and Cokes twelve hours of the day—and that juke-box that just never gives up.

I have a small desk in another corner where I write individual letters for the men. Up to date, I have written and mailed home more than five hundred letters, and I love it. This job is a sublime change from farming to excitement and life at its fullest. I write the families of the men, and the letters are really just those "homey" types of things the men want to say, but—on leave in London—they just haven't time. Things like, "Harry is looking well," "Bert is having a good time on leave," and "Jim is recovering from his wound very nicely."

The rapid-fire conversation that goes on around my desk continuously would make wonderfully entertaining dialogue for a play. There are usually about ten boys all yelling at once, all heckling me as I try to write. One young Sergeant (about twenty-three) said to me, "How old would you be, Adele?" To which I replied, "Oh, I might be around fifty." Then he raised his eyebrows and said with a twinkle, "Gosh, you don't look it from the waist down!" Another asked my age, and I said, "Old enough to be your mother." *(Continued on page 127)*

WRITING LETTERS HOME FOR THE BOYS

LEE MILLER

LADY CHARLES CAVENDISH, the former Adele Astaire, who out-danced her partner, Fred, now partners an American Corporal in a turn of concentrated rug-cutting at the Rainbow Corner, one of London's biggest Red Cross Clubs

MORE ON THE FOLLOWING TWO PAGES

Fred's Sister (Continued)

1917: "The Passing Show of 1917." Fred and Adele, according to Heywood Broun, seemed "as though they had been poured into the dance"

1922: "For Goodness Sake." For the first time star billing for the Astaires. A reviewer wrote, "They speak a little, act a little, and they dance quarts"

1927: "Funny Face." The insolent agility of their feet caused one critic to say of them, "Their very muscles are downright facetious"

1930: "Smiles." Dancing with Marilyn Miller, "their right foot never seemed to know just where their left foot was going to, or cared, either"

1931: "The Band Wagon." Of Adele it was said, "She has a laugh, a squeak, and a contagious giggle"

SEVEN PHOTOGRAPHS FROM CULVER SERVICE

1922: "The Bunch and Judy." With giggling feet and blank expression, Adele Astaire, to one critic, "expressed the sheer idiocy of motion"

1924: "Lady, Be Good!" Clowning and mugging with Cliff Edwards (Ukulele Ike), dancing to irrepressible music by George Gershwin, the Astaires, according to Alexander Woollcott, "had their sense of rhythm and humour all mixed into one"

Adele Astaire is a puckish thistledown with the energy of a hurricane back of her. She has made the Cinderella-like journey from American hoofer to chatelaine of a castle in Ireland. Adele Astaire and her brother, Fred, were presented to American vaudeville audiences in 1912. Adele Astaire, now Lady Charles Cavendish, was presented to Their Majesties at the Court of St. James's in 1932. Only a few months before, right after "The Band Wagon" closed its London run, she had married Lord Charles Cavendish in the chapel of Lismore, the Cavendish castle in Ireland.

Looking like the home of a Tennysonian heroine, the castle's three-hundred-year-old crenelated ramparts enfold one hundred and ninety-nine eighteenth-century rooms, and one modern white dining-room. The Cavendishes have lived there for the past ten years. At the beginning of the war, Adele Cavendish stayed on at Lismore, supervising the farming of its rich acres. But for the past six months, she's been in London, at the Red Cross—dancing, writing letters, and, above all, talking American with homesick American boys.

LORD AND LADY CHARLES CAVENDISH

AT AN IRISH COUNTY FAIR

RAWLINGS

LISMORE, THE CAVENDISH CASTLE IN IRELAND

GAMES OPEN SEASON

BALKIN THE HAT GAME AT THE A.W.V.S. EDISON HOTEL CANTEEN

SOMEONE once said, "A good game is worth ten good hostesses," and he was right. Everybody loves games. Games are booming; the nucleus of stay-at-home evenings. And everybody loves to play.

Even the U. S. Army falls in line. The Special Services branch has published series of G.I. pamphlets on games. Of these, the two favourites seem to be WHO DO YOU THINK YOU ARE?, a guessing game, and THE HAT GAME, a cranial version of Pass-the-Slipper, shown in the photograph above.

THE HAT GAME requires a minimum of four players, plus a captain. The players, each wearing a hat, stand in a circle. The captain counts-off—one, two, one, two. At "one," you grab the hat on your right-hand neighbour's head; at "two," you place it on your own head. At the command "reverse," you pluck from your left-hand neighbour. The fun begins when the cadence speeds up. The first person to drop a hat is out of the game; the winner is the last player to remain be-hatted.

WHO DO YOU THINK YOU ARE? is a guessing game that concerns only two people actively, but amuses a roomful. Each player is told who the other is, but his own identity remains beclouded. The befuddled pair talk to each other, trying to give conversational clues to clarify matters. For instance: A knowing that B is supposed to be Rudolf Hess might say, "Too bad for you that the British refused to cooperate with your suggestions after you flew all the way to England for your talk with them." This continues until A or B guesses *which one which is.*

At a recent Washington party given by Mr. and Mrs. Thomas Finletter, the guests, Mr. and Mrs. Robert Sherwood, the Walter Lippmanns, and the Hon. David Bowes-Lyon, played another version of the conversation game. Two players are sent from the room, while the rest make up two sentences, which are written down and passed to each player. Then the two are formally introduced, "Mrs. Sherwood, this is Mr. Lippmann. You are meeting at a Brooklyn banana stand."—or any other equally illogical place. The object is to get your sentence, "I prefer Picasso's Blue Period" logically into the conversation before your opponent can introduce his sentence, "What do you think of Basic English?"... In another version of the conversation game, one person is sent from the room, while the rest choose an adverb. The It then returns, starts asking questions which must be an-

swered in the *manner* of the adverb—sinisterly, debonairly, bitterly—until It guesses the adverb.

THE SPELLING GAME was played all summer at Richard Rodgers'—he's the well-known song writer. It is better with a minimum of six players, one to be It and leave the room, and five to pick the word that he must guess. Each of the five remaining players takes one letter of the word, and must talk about some famous person whose name begins with the letter. But he doesn't, of course, mention the famous person's name, nor does anyone in the room know in advance whom he has chosen to represent his letter. Naturally, each player makes it as difficult for It to guess as possible, but it is unfair deliberately to confuse him by irrelevant details. When It has guessed the first name and letter, he is told which he must guess next, and finally he spells out the missing word.... Another game played at the Rodgers' by Edna Ferber, Westbrook Pegler,

the Lawrence Langners, and other Connecticut neighbours, is to take a word with several meanings. For example *pear*, which could be described as "something to eat" and "add one to it, and you have a crowd." With those hints to work on, It must guess the word.

MUSICAL GAMES. Howard Dietz, the well-known librettist, likes to play two kinds of musical games. He sits at the piano and plays ten fairly obscure songs from famous shows, while his friends try to put down the song titles and the name of the show on paper.... Or he gives them a set of musical questions, nothing technical, but things like, "Name five songs with 'I'm Just Wild About' in them," or "What time did the 'Darktown Strutters Ball' take place?"

WAR MANOEUVRE GAMES. The **NAVY GAME** was developed by Pierre de Lanux, distinguished French lecturer at Middlebury College. Although it requires no technical knowledge, it is a fascinator that permits you to play out any actions between ships of any modern navies, keeping extremely close to actual conditions. The Navy Officer Candidates at Middlebury play it in their spare time. It's all played on a special board, with ship symbols, dice, pen and paper. The simple rules come with the game.

TRI-TACTICS is a two-person war manœuvre game invented in England. It is played on a board with planes, artillery, troops, and ships moved from square to square. The point is to capture the enemy's strategic bases and headquarters, to keep your own safe. Further advice and more details come with this

game.... Two or three people can play **SHIPS,** another concoction of the Richard Rodgers. Each is given a piece of paper ruled off into a hundred squares or boxes. These are numbered 1, 2, 3, vertically, and A, B, C, horizontally—like a crossword puzzle. Each player is allowed twenty-five torpedoes and two battleships, three cruisers, five destroyers. The players place their ships—battleships count 5; cruisers, 3; destroyers, 2—on what they consider strategic spots, secretly guarded from the adversaries. Then each player in turn calls out the number of a box, which represents where one of his torpedoes has landed. Should his opponents have a ship in that particular box, it is considered sunk. If no ship was in the box, the torpedo missed fire, and is wasted. As each player has a limited number of torpedoes, as well as ships, the person with the largest navy left afloat wins the game.

GIN RUMMY is a game of a thousand phases, all of them good. One of these, called **BUG HOUSE GIN,** was developed by Mr. and Mrs. Rhinelander Stewart and the William Paleys. It is an easy-to-play version with a few startling idiosyncrasies. In the first place, there are only seven cards dealt. You can pick up a card only if it melds with two other cards in your hand; if so, you put the three matched cards down on the table. You are permitted to pick up any discard, no matter how far back it was, but the hitch is, you must also pick up all discards ahead of it. When one person goes out, the score is toted up as follows: Your

matched cards on the table are counted for you; unmatched cards in your hand against you—and the difference is your score. 500 is a game, and 200 the bonus for winning one. There are no boxes; there's a 50-point penalty for not matching any cards, a 20-point bonus for Gin....

Three and four partner teams of Gin make a doubly exciting variation because of the side-line kibitzing and advising among partners. A joint team-score is kept, following the usual Gin Rummy rules. Nowadays, however, most experts play Aces Round the Corner (the ace in sequence with the king, as well as with 1, 2, 3). If you play this convention, the ace caught in your hand counts 15 against you. Therefore, a game for more than four players is played for 200 points, with four players 150 points, and with two 125. Another added gambling fillip is the Hollywood or Three-game scoring, mentioned in all Gin books.... One group of experts in New York, playing at the Regency Club, have developed a wonderful five-handed game. Three players *chouette* against two players "in the box"—the "box" rotates. If the players in the "box" win a hand, the fifth player takes the place of the loser. Partners always score together, while the others score separately. The game's main attributes are that the gambling spirits are more than satisfied, and that each player has a short rest period while the game still goes on uninterrupted.

1

2

MAKE IT FOR DINNER

Cut out to be your home work for evenings-in—these six short dinner-dresses for little evenings-out. All simple, slender as shadows. Two have jackets for the day side of P.M. One has a bare back for night.

1. V-neck. Cap-sleeves. Garnish it yourself. Fan shirring for a slim waist. Soft front bow. No. 9878.

2. Deeper V-neck. Short sleeves. Drapery radiates from medallion at hugged-in waist. No. 9870.

3. Play it up or down to the night and day side of P.M. Has a long-sleeved fitted jacket that can cover up for an oblong bare-back décolletage and shoulders encrusted with paillettes. No. S-4504.

4. Dual personality—classic little dinner-dress, or, with fitted jacket, classic day dress. Square neck, short sleeves, hem notched like brackets. No. 9900. Features Patented Contour Closure.*

5. Heart-shaped neck-line—framed by a sparkle of sequins. Short sleeves. Cascade of side drapery kind to the less-than-slender. A little dinner-dress—well done. "Easy-to-Make." Design No. 9853

*Reg. U. S. Pat. Off. 22,360

VOGUE DESIGNS FOR DRESSMAKING

3

4

5

BACK VIEWS AND SIZES ON PAGE 106

OPPOSITE. Try a short dinner-dress of winter pastel, perhaps cinnamon-pink. In Bianchini's Fiberset crêpe. Vogue Design 9884. Buttons, La Mode. Sable cape, Gunther. Brown felt cap, Hattie Carnegie. Jewels, Seaman Schepps

LUIS LEMUS

MARRIAGE PROPOSALS

Confetti on the sidewalk, canopies to the curb, envelopes within envelopes, satin—and tulle caught in an officer's emblazoned gilt buttons. Time for weddings, even though there's little time for long engagements. No time for preliminaries...but time enough for the beautiful gestures that will give the memory of that special day an aura all two people's lifetime. Here are romantic ideas for this winter's white-satin brides.

At the top of the page—a necklace-circlet of diamonds with a graceful bow paved with more diamonds. The wedding-ring, wide band of long diamond baguettes, girdle of prisms for a third finger, guarded by two circles of rubies. These three in lieu of the usual engagement and wedding-ring couplet.

The sash, like the long markers of a cathedral Testament, is of white satin, beaded and fringed with pseudo seed-pearls. The above-the-elbow gloves are of heavy white rayon crêpe jersey. The small casque of white lamé has a scallop over the brow and tulle to foam over shoulders. The soft pouch, lower left, fastens to the waist with a white velvet-covered rope-belt, also white velvet embroidered with gilt, imitation turquoises and pearls.

• All the bright, ruby-red nail enamel and lipstick are in Revlon's newest shade, "Bright Forecast."

The jewels are from Van Cleef and Arpels.

The sixteen-button gloves, Altman.

Midtown satin sash from Lord and Taylor.

Wedding head-dress, a Henri Bendel Original.

Belted pouch by Sally Victor.

Opposite: Moyen-âge white-and-gold bride. Instead of a veil, a cowl and cape over a sheath that blooms with flowers of golden sequins and pearl beads. Pure Botticelli. Rayon-and-silk Bianchini crêpe. Traina-Norell design at Bonwit Teller

➡

RAWLINGS

BRIDAL TRADITION...OLD AND NEW

Perhaps, in the old tradition, she wears a rushing sweep of tulle and satin, revealing the romance deep in the heart of L–85. (In this year of the silhouette *Julienne*, the Government still approves unlimited fabric-yardage for bridal white.) Perhaps she takes the marriage vows in the beautiful, billowing dress photographed on the opposite page, or in the Empire shift shown above—with pearls threading the décolletage, a bow-hem foaming about ballet-slippered ankles. Both are wedding-dresses to fold away in sachet and tissue-paper, for her private posterity.

Or perhaps she dresses in a new tradition, already great—and growing. She wears a short sheath of silk or rayon crêpe, jersey, paper-sheer wool, with a deep, rounding neck and vanishing-point cap-sleeves. She balances shaft-slender lines with fanciful, rococo colour: pale gold, blue, vanilla-beige, lavender, water-green, cake-icing pink. On her arms—long pastel gloves, gently crushed. On her head—a pretty chaplet of fur or jewelled velvet. Her wedding-dress is as right, as unequivocal, as white satin—lives her life happily after the wedding, goes to dinner all winter long.

← **Opposite page:** Long, romantic satin bridal dress, with a misty Malines veil falling from a flower crown, caught in at the waist, filming out in a train. Bergdorf Goodman Original.

• Above: Ankle-length Directoire satin bridal dress. Décolletage outlined by pearl passementerie. By Herman Patrick Tappé.

• Both these dresses were photographed at the Duveen Galleries

Left: Wedding guest in purple and bright fuchsia. Two-piece rayon crêpe dress; draped jacket front of Rodier wool jersey. Jo Copeland design. $70. At Lord and Taylor; Famous-Barr. Right: Nicely festive. Grey-sand Enka rayon crêpe with a two-piece look. Bugle beads. Rose Barrack design. About $110. Milgrim; Kerr's. Both: sizes 10 to 20

Wedding

Guests

The Bride's Mother pins a pale froth of orchids on her Parma-violet dress—long, supple, slender as a stem. The whittled waist sets off a pretty figure; the V-neck and the soft fall of side drapery lend illusory length. Silk-and-rayon crêpe. Sizes 14 to 44. About $95. Henri Bendel; Frost Brothers; The 28 Shop, Marshall Field

WEDDING...DOUBLE TIME

After you say, "Yes...," anything can happen. There's no use making plans. You may think you'll be married the first week in December, with a long white dress, four bridesmaids, and plenty of time to number the wedding presents. But you'll probably find that O.W.I. or the U.S.N. has narrowed your margin down to a scant six days, with your best friend in Cherry Point, and no wedding veil ordered. It may seem as though you have no choice but a wedding in a J. P.'s office, but, as a matter of fact, you can still do exactly as you please. There are dozens of wedding services specially organized to cope with problems like these. Here are three case histories from the files of Sally Plunkett, Inc.—a service which, like the others, has had many of these time-element weddings since Pearl Harbor.

An accelerated wedding—a ready-made trousseau—last-minute invitations—calm, young bride...

The first was a bride who lived in New York, whose family insisted on a large church wedding and reception, with only five days in which to arrange everything. Complicating matters further, the engagement had not even been announced, most of the seven bridesmaids lived out of town, and, quite naturally, none had even thought of a bridesmaid's dress. On the first day, the engagement announcement was given to the newspapers; the invitations and wedding announcements were ordered, and lists were prepared so that the invitations could be addressed. (The invitations were in the mail in three days, and envelopes for the announcements were addressed at the same time, for posting immediately after the ceremony.)

A Special Delivery saying "Leave O.K.'d" (i.e. go ahead with the last-minute scramble)...

The second day, the bride's and bridesmaids' dresses were ordered, and, on the third day, they were all delivered to be fitted. On the fourth day, the bride chose presents for the attendants, flowers for the bridal party, and retired to rest until the wedding. The wedding service took over completely: ordering flowers for the church and the reception, ordering wedding-cake, food, and champagne, arranging for an orchestra.

Fortunately, there were no worries about clothes for the groom or his ushers—all of them were in uniform. The groom's older brother, who was best man and was not in Service, wore the cutaway he'd had at his own wedding. It was a completely traditional "big" wedding—complete down to the last detail, the last paper rose-leaf, the last wedding guest happily seated in just the right pew. And it was as beautiful as though it had been planned for five months instead of five days.

Last-minute fittings and last-minute pressings—a frenzied seamstress—a favoured bride...

The wedding of the "girl with a job," living in a city a thousand miles from home, is a much more difficult problem. One "bride with a job," engaged to a man in O.W.I., had only three days' notice for her wedding, and no hope of her family's arriving in time. She decided to wear a short dress instead of a long wedding-dress and veil, not so much to save time as to spare her fiancé's buying a cutaway. There was not enough time for formal wedding invitations, so the bride wrote little notes on her visiting-cards, leaving the announcements to be sent out later. The cake was ordered, a few white flowers for the chapel altar and for the reception-rooms, a small orchestra, sandwiches and champagne punch, and the preparations were complete. The bride was given away by a friend of her father's, who, like the groom, wore a dark, double-breasted suit; all the friends of the bride and groom rallied 'round, and, though the *(Continued on page 105)*

Opposite: Stehli faille taffeta and satin. $50. Sizes 10 to 18. Bloomingdale's; Frost Brothers; L. S. Ayres. Irene Hayes bouquet

GJON MILI

Wardrobe into Trousseau

MEET HIM FOR LUNCH. A lacquer-red wool jacket suit for the wed or the unwed. Smooth shoulders. Cut with a defined waist-line that makes an asset of yours. Black velvet collar. Narrow skirt of black tweed. Worn here with a Persian lamb muff no larger than a cuff, a beige, red, and black plaid jersey blouse. Double your money on the suit and give it a night-life by staking it to a black satin blouse or a sequin jumper. Travel in it. Go about your business in it. It's always in high key. The jacket, Hockanum tweed. Sizes 10 to 20. About $70. Arnold Constable; The May Company, Los Angeles.

SUNDAY MORNING WALK. What costume could better walk beside a uniform than this smooth grey wool scarf-dress with its diamond-cut metal buttons, its snug cap to match, pulled down over your ears! Your hair in a neat snood. Your hands in good, hand-sewn pigskin gloves. This is a wool dress that takes on a fur coat or an officer's greatcoat, with equal cordiality. A backlog, fundamental-dress to acquire, whether you're building a wardrobe or a trousseau. Charles Armour design. Sizes 10 to 20. $40. From Bergdorf Goodman; Thalhimers.

JOFFÉ

FIRST DINNER-PARTY. No dress for any "settled married woman" to be sure—but right for honeymoon-and-after dinner-parties. A superbly cut sheath of brown rayon slipper satin as smooth as a silver spoon. Low V-back and buttons at the waist. Big, loose roses at the high bateau neck. Perfect for restaurant banquettes, Alice-in-Wonderland evenings and two-on-the-aisle at 8:40 any night this winter. A Rose Barrack design. About $60. Sizes 10 to 18. From Altman; Nan Duskin

DAY IN TOWN (right). Take the train, shop, meet him for lunch, stay for dinner, in this striped blouse-and-skirt dress. (Make it a suit with your own black jacket.) Slender black skirt of rayon crêpe. High-built waist, button front. Top of satin-striped rayon taffeta. For now and into spring. $40. A Joseph Halpert design. Sizes 10 to 16. Stern's; Carson Pirie Scott.

DINNER AND A FILM (left). At your favourite restaurant...wearing what will probably be a favourite dress. No tricks. Just a medallion of folds that centre at the waist and manage to give superior-figure-lines. Notice the good broad, smooth shoulders, the straight neck-line. Worn here with a Persian lamb circlet. Or you could exchange the blond kid belt for a jet-girdle, wear a jet calot and long gloves for Big Little Evenings.

A dress to wear winter days and nights...and on into spring. Black Bianchini Fiberset rayon crêpe. A Joseph Halpert design. The dress, sizes 10 to 20. About $50. Lord and Taylor; Jordan Marsh.

MEET HIS COLONEL (left) in a worldly little suit of rayon velvet, with tiny rhinestone buttons and puffy pockets. Wear it with a lacy braid-edged Lyons velvet Dutch cap, as here, or perhaps with a tiny jewelled bonnet. Sizes 10 to 20. $45. Bonwit Teller; Nan Duskin.

JOFFÉ

Right: Alternate dress-up suit for a Bride or a Belle. Navy-blue with collar of ermine. Ermine beret. Fly-front, raglan-sleeve jacket. Farnsworth's Shetland wool. Sizes 10 to 20. About $50. Stern's.

Petticoat Rule

Here, Joan McCracken, up-coming ballet dancer, does the "Grecian Bend," suggests naughty, frothy, petticoat-atmosphere of the 1890's. Good for 1943's short, décolleté dress—a petticoat like this, black nylon taffeta and net. By Mme. Tewi. Bonwit Teller; Seidenbach's; Harzfeld's

JOFFÉ

PETTICOAT POSE BY JOAN McCRACKEN OF "OKLAHOMA!"

Opposite →

The bride wears "Something Blue"—the House of Gourielli's silky new perfume. Her long-sleeved Lady Duff gown, blue Bur-Mil rayon crêpe. $8. Arnold Constable. Her Laros slip, of smooth peau d'ange rayon crêpe. $4. Lord and Taylor. Her hand-sewn gown, of sheer white silk and blue satin. $30. Bergdorf Goodman

"SOMETHING BLUE"

"SOMETHING NEW"

Intimate dowry:
Pale blue garters, old-fashioned,
lacy, from Bergdorf Goodman.

• Lovely hand-made Yolande slip
of silk and Bemberg rayon satin, with
deep hem and yoke of Alençon-type
lace, satin-scrolled. $17. Altman.

• Alida slip—black Bur-Mil rayon
satin, shadowed with black
Alençon-type lace. $6. Arnold Constable.

• Wand-slim, long-sleeved gown of pale
blue rayon crêpe, edged with lace.
A Rhythm gown. $6. Saks Fifth Avenue

Two pretty panties—
to match two trousseau slips,
sketched at the far left.
• Pale blue slip of Bur-Mil
rayon crêpe, by Saab,
hand-finished. $3. Marshall Field.
• Slender slip by Miss Deb;
black rayon crêpe and net.
About $3. John Wanamaker.
• A dream walking:
Yolande's hand-made gown of
pink silk and Bemberg satin.
Binche lace. $11. Saks Fifth Avenue

"SOMETHING BORROWED"

• Borrowed from the boys—
Chesterfield of checked, quilted rayon. $25.
Wear over nightgown or slacks.
• Borrowed from the Persian—
quilted black rayon velvet coat, blue satin-lined. $35. Black velvet slacks. $20.
Both costumes are at Lord and Taylor.
• Borrowed from the Chinese—
lavender tunic of Ducharne wool-and-rabbit's-hair, by Nini Turcotte. $30.
Orange rayon crêpe slacks. $15. Lenthéric; Filene's

MEMOS FROM 6 DECORATORS

Notes from John Gerald, Luke Kelly, Helen Needham, George Stacey, Robsjohn-Gibbings, and Elsie McNeill

John Gerald taking a poke at tradition, uses extra-length percale sheets for living-room curtains. Out of their superfluous width, he cuts a broad-beamed, eight-inch-wide span of ruffling.... For slip-covering he suggests using your fine old damask table-cloths that have been spending the past years on the linen-closet shelves. They have a wonderfully rich-white look. Or, if you think that colour is more practical, they take to dye as champagne takes to ice. (Maybe Irish-green or magenta).... Overstuffed furniture is hard to get, so fill in the seating capacity of your room with big thirty-inch, block-like pillows. Cover them with harlequin-bright colours or pastels, and keep them tied together in piles on either side of the fireplace, till needed by floor sitters....

Don't overlook the indoor possibilities of those small folding beach rests. Get a batch of them, cover them in a stylized chintz and keep them in a closet till extra seating space is called for.... Bring the *chaise longue* from the bedroom to the living-room, and place it at right angles to the fireplace. It's a pretty gesture and a boon to a weary canteen worker or a career girl.... Take an old-fashioned, marble-topped Victorian washstand and convert it into a bar. Gadgetry goes in the drawer, liquor in the cabinet below, and the mixing operations are carried on on the marble top. The inside of the cabinet might be papered in a chintz paper, and the outside painted a solid colour, or in stripes or plaid.... And Mr. Gerald, whose headquarters is at Altman's, suggests dressing up your books in paper jackets made of the old-fashioned marbleized wall-papers. (They look like the inside of your grandfather's dictionary.) To avoid bookworm confusion, stick simple gum labels on the outside for identification....

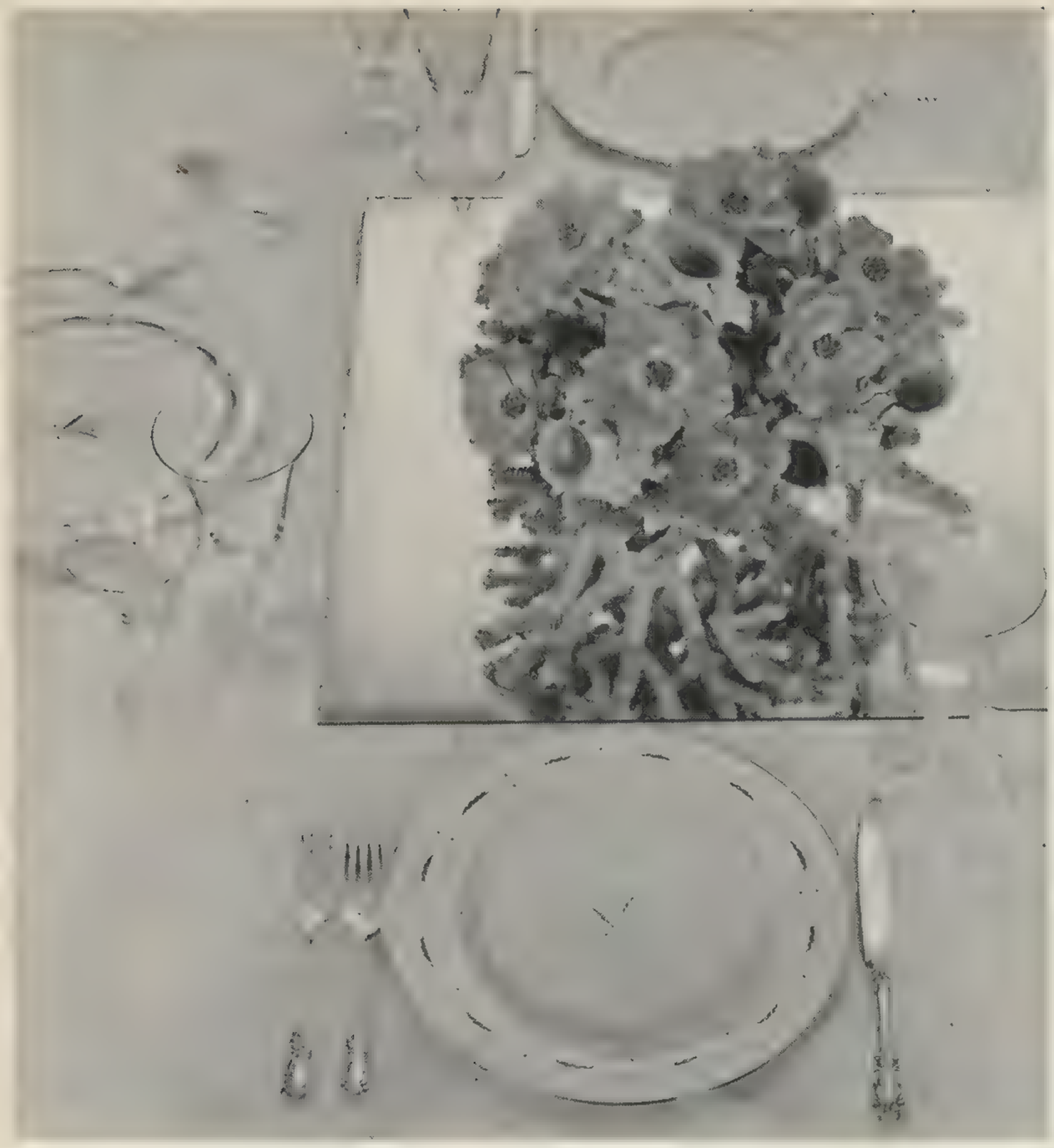
Helen Needham makes a pair of single bed headboards from the backs of two wide Victorian hall benches. If the backs were upholstered, substitute mirror in its place. If not upholstered, have the wooden backs bleached.... The seat frames can be either painted or bleached. If they, too, were upholstered, substituting a mirror will transform them into a pair of coffee-tables or if you don't need coffee tables and if the upholstery happens to be the old boxspring brand, recover it in a brilliant satin, and you have a pair of ottomans....

The old school desk can graduate from the attic to the powder-room if painted a bright colour, provided with a mirror inside the lid, and lined with quilted chintz.... Cut an oversize Victorian sofa in two, and its character changes as it becomes a pair of right and left facing love-seats. These can be bleached or upholstered in bright chintz for maximum charm.... Miss Needham, who operates from R. H. Macy and Co., also suggests painting an old iron washstand a pastel colour, supplying it with a mirror back to make an ideal dressing-table for the bathroom....

Luke Kelly takes woollen blankets and uses them for curtains; for instance, in a dark green drawing-room, striped green, red, and white Canadian blankets bound in white.... Or unlined flannel curtains in daffodil-yellow or a soft apricot.... In a country house, oilcloth curtains in soft pinks and blues. Because these need only to be wiped off, they are practically dirt-resistant.... And reminiscent of Vienna, short half-curtains of white marquisette or bright-coloured linen coming down just far enough to cover half the lower window-casing....

Make doors attractive by hanging china shelves on them, or crowding them with your favourite photographs.... Paint the door-knobs with bright nosegays, or just silver or gilt.... Cover a really ugly door with plywood.... And anaglypta, a wall-paper simulating carving. Apply this in geometric patterns. For instance, in an unattractive hall, paint the plywood door a Swedish pink, with the anaglypta in black and gold motives....

Instead of wall-paper, find some well-stitched white bed-pads, sew them together, then tack them in panels on the wall. Cover the tacks with cotton tape binding or with contrasting-coloured grosgrain ribbon. These pads look permanent, but are easily removable for clean- *(Continued on page 98)*



Above: Branch coral, shells, and ten roses for a dinner-party centrepiece. With it, a fine linen cloth, Lenox china, Towle's "Old Master" silver. **Below:** Glass mountain, of smooth paper-weights, huge lumps of glass, jagged quartz. Grey-blue and white china; Wallace's "Stradivari" silver

ENTERTAINING

The bride of today, trying to play the multiple rôle of carefree wife, gracious hostess, frugal housekeeper, inspired cook, and efficient war worker, finds that, like the Queen in *Through the Looking-Glass,* it takes all the running she can do, to keep in the same place.

A born hostess, blessed with a critical palate and a knowledge of superlative food, her aspirations as a cook are of the highest. However, handicapped as she is, by precious little, if any, cooking experience, and with no meat, no butter, no sugar, no points, and no time to waste, it behooves her to do a bit of studying rather than experimenting, if she is to avoid waste of time and ingredients.

The ambition of this article is to crowd for her, into one lesson, an understanding of cooking terms encountered in cook-books, and to start her off, on her rôle as a cook, with a nucleus of useful party recipes.

Knowing instinctively the principle of alternating light with hearty dishes, in menu planning, she will want for her repertoire a thin soup and a thick one, a basic French dressing for her green salads, and a mayonnaise for others, also a light fruit dessert and a rich one.

Being a perfectionist at heart, there might conceivably come a day when she would be willing to spend a week's ration points on meat and bones for stock, but, strictly speaking, a bouillon cube dissolved in water may be substituted in most recipes. On the other hand, we, personally, *(Continued on page 118)*

Opposite: Glass marbles in a huge brandy glass, on thin "shock-glass" mirror. With this, white-and-gold Lenox china, and Lunt's "Modern Victorian" silver. • China, glass, linen on both pages: Georg Jensen. All three centrepieces by Rose Cumming, decorator

Long-lived sterling silver. Left: "Chapel Bells," Alvin; "English Shell," Lunt; "Silver Flutes," Towle; "Chantilly," Gorham; "Grand Colonial," Wallace. "Georgian Rose," Reed & Barton

WITHOUT TEARS *by June Platt*

PENN

BALKIN

MRS. MICHAEL PHIPPS, wife of the well-known polo player who is now in the U. S. Army overseas, helps to prepare a buffet dinner in the cottage of Mrs. Brooks Howe's Long Island property. Beside her is a restaurant cart—ideal gadget for simplified living

Simplified Living

CUTTING DOWN...AND KEEPING THE PATTERN. BY GERTRUDE JOHNSON

THE problem of adjusting our living to wartime conditions is at present a pressing one, but it is not particularly new. It has recurred in periods of violence and change, and was fully discussed in the eighteenth-century memoirs of the Marquise de la Tour de Pin, who fled from the French Revolution to a small farm near Albany in New York. Instead of attending the Queen at Versailles, she adapted herself to rising at dawn every morning, assisting with the work of the farm, and making butter, of which she was charmingly vain. Later, she and her husband returned to Europe, where he became Napoleon's Ambassador to Brussels. But she remarked in the famous *Memoirs*, "How often in later years I have regretted the farm and all our good neighbours."

Perhaps we, too, will find a certain amount of tranquillity and compensation in doing for ourselves. But it is not easy. There simply are not enough domestic servants—trained or untrained—to go round. Many households are reduced from staffs of three or four to one maid. Others are obliged to manage on part-time service. If this is your predicament, consider three steps in working out a plan that will preserve the attractive pattern of your living without wearing you out.

1. Cut down your field of action as much as possible.

2. Alter the dining-room routine from formal service to a semi-buffet routine.

3. Plan meals for quick and simple preparation without sacrificing your standards.

To cut down your field of action, eliminate extra detail for the period of the emergency. Close up any rooms not in use, after putting them in order and covering everything with sheets that can be whisked off at a moment's notice. Store most of your silver, keeping out only the flatware, replacing the rest with glass or porcelain. Pack away your fine linen and lace table things, and use woven *(Continued on page 110)*

Waxed, white-painted floor, flowered chintz, and practical Kelly-green sofa in the living-room of the cottage. (Exterior is shown above)

A space-saving, built-in dressing-table in one of the two bedrooms. Mrs. Howe's cottage, which has four rooms, is called "Ceiling Zero"

Your blood IS IN THIS WAR

By Edgar L. Jones

[EDITOR'S NOTE: Edgar L. Jones, who wrote this letter, is serving overseas with the American Field Service. The article he mentions, the case history of a blood donor, was written by Donita Ferguson. It first appeared in the January 15 issue of Vogue, and later was reprinted in the *Reader's Digest.*]

DEAR Miss Ferguson,

A battle-scarred copy of the magazine containing your article on giving blood to the Red Cross turned up at our desert H.Q. on a day when I had been wishing that I could say thanks to blood donors everywhere.

The final push was on, and we had been evacuating casualties since first light that morning. No one at home can imagine what life in the desert is like. None of us here wants you to know. At the forward dressing station, the wounded, plagued by flies and by stinging gusts of sand, lay in the hot sun. As fast as we loaded them into our ambulances and got them to a field hospital, more and still more were waiting to go.

These men were exhausted from seventy-two hours fighting without sleep, but they were too on edge to sleep with the sounds of battle so close by. They were inexpressibly thirsty and dirty, but the only water we had was the meagre pint issued daily to each of us, which did not slack more than the neediest men's thirsts, poor chaps (a shell that morning had demolished our water truck, so we had no more to give).

Above all else, these men needed new blood to give them strength. This they could get at the field hospital located fifteen long, rough miles across the desert at a point comparatively safe. It takes a driver three or four hours to go fifteen miles when one is carrying patients who involuntarily scream at each jolt of the springs. Three out of four hours of grinding through deeply-rutted sand, picking one's way over boulders, edging into wadies, and pulling out again, all the time listening for that raspy intake of breath which means the patient is still alive, and feeling like a murderer every time there's a bad bounce. The blood stains on the bandages grow larger, as the man's life seeps slowly out and stains the floor. One wonders how much longer he can possibly hold on.

AT the field hospital, every serious case goes immediately to Resuscitation. Here in a crowded tent in the desolate desert is where you come in, Miss Ferguson. Men are dying, they don't need a woman's cool touch, or cheerful words, or a smile, they need your blood—it alone can save them. Nothing one can do for the men overseas can compare with having your blood there when his life depends on it.

Just before I read your article, I had been in a hot, dusty tent where about fifty men were being kept alive by your blood and the blood of the people who, like you, have given to the Red Cross. I stood beside a man whom I had brought in dying and watched new life in steady drops leave the bottle above his cot and trickle down a thin tube into his arm. As the colour began to return to his deadly-white lips, I wanted to thank God and all blood donors for giving this man another chance to live. I was very fond of that man.

You donors have indeed gone to war. I'm only an ambulance driver, a nobody in this war, but I wish I could thank each and every donor personally for what you've done. I wish I could make others realize what it means to give new life to a man who is far gone.

OFTEN we are sent on rush calls for more blood. The order may come in the middle of the night, "Quick," the M.O. says, "We must have more blood, and I hope to God they have some left for us!" We rush off through the impossible blackness, drive so many kilos northwest of nowhere until we find the sign of the vampire bat, and there we load up with our precious cargo.

Our great fear is always, "Will there be enough blood?" It takes so much these days, and the biggest battles are yet to come. Some men must have five or six pints before they have a chance to recover. The desert has taken so much out of each man that, when he is only slightly wounded, he still needs your strength to ward off infection.

After the war, men will be returned home who would have died except for your blood. When we go to the Blood Bank, there must always be plenty there.

Men must have it to live. We who are working to save lives over here are helpless without a constant supply of your strength on tap. In your arteries is the power to give men a second chance to live.

On behalf of many men who have been born again through you blood donors, I express grateful thanks. Our plea is that you don't stop at two pints, or three, but that you keep it flowing 'til it's over, over here!

Sincerely,

Edgar L. Jones

Useful and Beautiful . . . THE TISSUE BOX expressing the utmost in usefulness and value, contains three cakes of fine toilet soap and a graceful cylinder of talcum, scented with the romantic bouquet of Friendship's Garden. The decorative box serves as a practical container for cleansing tissues. $1.50. *Useful and Dutiful* . . . Millions of women are helping to speed the victory . . . millions more are needed. There is a task in the war effort for every woman . . . a duty every woman wants to fulfill. If you have not yet discovered how to be useful, consult the United States Employment Service or local volunteer organizations. Remember, *idle hands help the Enemy. Busy hands help America.*

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Hat by John-Frederics

"Slim-as-a-dress" coat
in fine, soft PERSIAN LAMB.

Revillon
Frères

684 Fifth Avenue at 54th Street

DISCOVERIES IN BEAUTY

A new idea in skin care: Schiaparelli's "Radiance" oils for lips, eyelids, face, and body—"Shocking"-ly perfumed. In Dali-designed bottles. Saks-Fifth Ave.

Recipe for a fragrant bath: a few drops of bath oil, crown-shaped soap, bath powder—in Prince Matchabelli's famous "Abano" scent. Bonwit Teller has it

"Complexion Milk" is Yardley's silky base for "Zinnia"—a pink-and-gold powder blend, and "Deep Peach"—a sunny shade of powder. At Lord and Taylor

VOGUE STUDIOS

Copyright 1943, Universal Geneva Watch Co.

Brighten Lips and Fingertips

WITH FASHION-CONSCIOUS COLOR

FOR whatever color you choose to wear (and you will wear many this season) Miss Arden with her proverbial sense of fashion has created a spirited shade to enhance it, and make you feel well dressed down to your fingertips.

RADIANT PEONY (*the very latest*)
MILLE FLEURS—CYCLAMEN DAY
CYCLAMEN EVENING—MAGENTA
VICTORY RED—RED FEATHER—STOP RED
CINNABAR—BURNT SUGAR and REDWOOD

Lipstick in paper composition case, 1.00; Plastic case, 1.50; Refills, .75 and 1.00; Nail Polish, .75

Ask about the Elizabeth Arden Color Harmony Make-up for each lipstick shade. *(prices plus taxes)*

Elizabeth Arden

YOUR WISH COMES TRUE...

a new Face Powder that STAYS and STAYS and STAYS...

SENSATIONAL NEW TANGEE *Petal-Finish* FACE POWDER

Portrait of Constance Luft Huhn by Maria de Kammerer

By **CONSTANCE LUFT HUHN**
Head of the House of Tangee

SITTING at your dressing table mirror, haven't you often longed for a complexion as clear and soft and smooth as a rose petal? Haven't you hoped, too, that somewhere, sometime, you would find a face powder that would really cling—not just for a little while—but for hours and hours and hours?

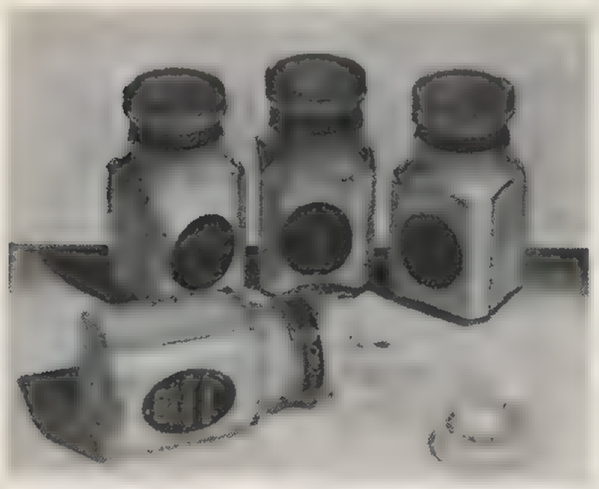
Well, at last, your wish has come true—thanks to Tangee's cosmeticians. For two years we've been experimenting with a new face powder that would STAY AND STAY AND STAY . . . a face powder that wouldn't cake or streak—that would give all types of complexions—blondes, brunettes or redheads—a lovely "petal-finish."

We've called our new face powder, appropriately, Tangee "PETAL-FINISH" Face Powder.

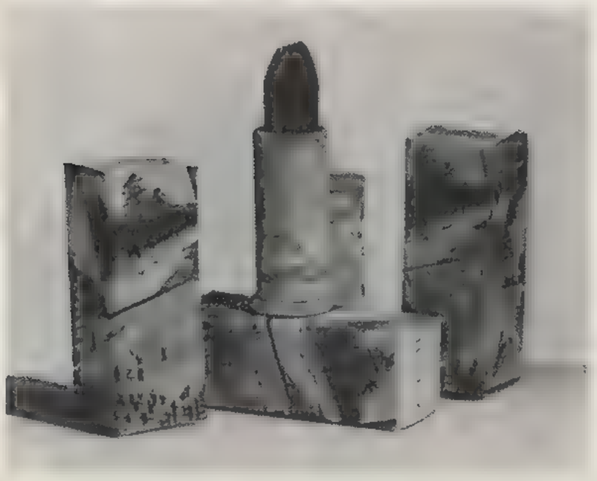
You'll be amazed how smoothly and easily "Petal-Finish" applies to your skin—how cleverly it helps conceal tiny freckles and blemishes.

And Tangee's "Petal-Finish" is delightfully scented, too, with the soft and dreamy fragrance of crushed flower-petals. To complete the illusion of loveliness . . . I suggest you use Tangee "Petal-Finish" Face Powder along with its complementary cosmetics—Tangee Satin-Finish Lipstick and Tangee "Petal-Finish" Rouge.

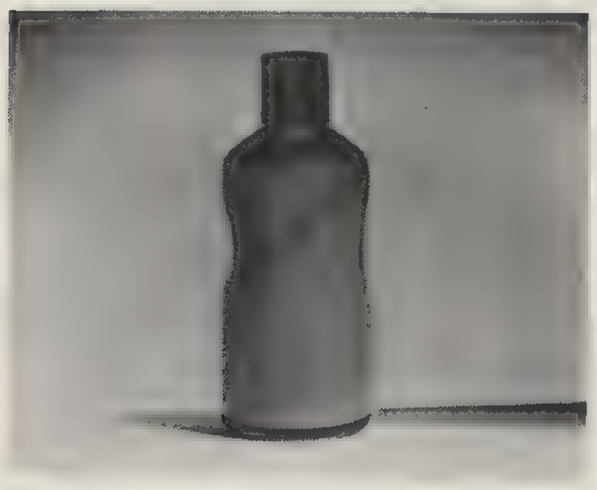
DISCOVERIES IN BEAUTY



These little glass bottles hold Ciro's sachet powder—faithful translations of the famous "Danger," "Surrender," "New Horizons," and "Réflexions." Stern's



In boxes covered with photomontages of news pictures, Dorothy Gray presents her "Headline Red" lipstick. It's vivid, blue-red—a go-with-anything colour



"Cream Flower Mist," in Elizabeth Arden's enchanting "Blue Grass" fragrance, is a light, airy cream cologne that gives a satiny finish to the skin

BAKER

HARRIS TWEED

never fails to lend distinction to the wearer

This trade mark appears on all Harris Tweed

Harris Tweed
Reg. U. S. Patent Office

Look for the Trade Mark on the Cloth
Look for the Label on the Garment

Issued by The
HARRIS TWEED ASSOCIATION, Ltd.
10 Old Jewry, London, E. C. 2, England

For generations, the skilled crofters of the isles of the Outer Hebrides off the Northern Coast of Scotland have woven Harris Tweed by hand in their own cottages. This sturdy tweed is made of 100% virgin Scottish wool, patterns are traditional and the soft, glowing colors owe their distinction to local dyes made from seaweed, crottle, mosses and other sources.

Well-dressed men and women invariably have several garments made of genuine Harris Tweed in their wardrobe. The unusual wear which Harris Tweed provides is a special feature.

Need a refreshing beauty "lift" after a busy day?
How can you brighten and soften your skin—right away?
What makes rough skin smoother—powder go on evenly?

"Smooth on a 1-Minute Mask!"

—advises JOAN BELMONT

of the distinguished old New York family. "For speed and effectiveness, there's nothing like a 1-Minute Mask with Pond's Vanishing Cream!" says Miss Belmont, who works in N. Y. office of American Field Service, volunteer overseas ambulance corps.

See how quickly it "re-styles" your complexion!

No use trying to powder over a scuffed, dull-looking complexion. Make-up catches on scaly little roughnesses. Tiny specks of imbedded grime show through. So—

Smooth and brighten your complexion first! Spread a cooling, white 1-Minute Mask of Pond's Vanishing Cream over your whole face—except eyes. Leave the Mask on for one full minute. Then tissue off. "Keratolytic" action of the cream loosens and dissolves dead skin and imbedded dirt particles!

Your face looks divinely different!
—Lighter . . . brighter . . . even cleaner!
—Feels soft and cool and fresh!
—Has the smoother mat finish that make-up loves to cling to!

"A light, non-greasy powder base, too!"

"I give myself a 1-Minute Mask three or four times a week," says Joan Belmont, striking blue-eyed brunette. "I use Pond's Vanishing Cream as a powder base, too—before every make-up. Smoothed on lightly, the cream is a superb make-up foundation."

Now it's a *glass* shortage! Buy one big jar of Pond's Cream instead of 6 small ones It saves glass now needed for food jars.

RENAULT
Extra Dry American Champagne

Bottle-fermented champagne at its bubbling best, produced by a winery with almost three-quarters of a century's experience in the fine art of making champagne to suit the American taste. Write for a *free* copy of our 24-page Wine Recipe Booklet. Address Dept. 32.
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Buy War Bonds

Enjoy Renault—the Wine without Fault

MEMOS FROM 6 DECORATORS

(Continued from page 87)

ing.... For a boy's room or even a library, cover the walls, with natural-coloured wrapping paper. Paint the wooden accents a deep coffee colour. (Wrapping paper also comes in dark red, green, and blue).... Or stripe a room with broad, painted bands, alternating mustard-yellow with bottle-green and bran-red. Then, with a comb, run yellow across the green, red across the yellow, et cetera, giving a plaid look. Paint the woodwork a strong coffee colour....

One of the most adaptable wall treatments is stenciling. It has limitless possibilities. Stencil the walls and ceiling of a dark green room with pink roses and white leaves.... Or a white room could be stenciled with clumps of lilacs edged with bright green leaves. Paper stencils can be bought in all art shops, and, if the area involved is small, a dressing-room, for instance, you can undertake the job yourself....

Instead of rugs and carpeting, use canvas on the floor of a country house. Stripe it about two feet apart, with crisscrossings of alternating magenta, blue, and cerise canvas. Some squares will remain empty, and these may be painted with bunches of flowers, then shellacked and waxed.... Wall-paper makes enchanting floor covering, and is practical if applied this way.

Use a mixture of wall-paper paste and LePage's glue to secure it on the floor; add a thin cover coat of shellac, followed by several coats of wax. After that make sure that the floor is waxed regularly and frequently.... Another floor subterfuge is to lacquer wooden floors white. (Be sure the floor is first cleaned of all wax. Then paint over it a coat of white lacquer, leaving a trace of the brown wood showing through. Afterwards finish off with several coats of wax.) To further protect this floor, revive the custom of putting gloves on the legs of furniture. For instance, green velveteen gloves, two inches high and lined in white....

Get a brown wall-paper, like the one at Margaret Owens, with its scattering of pink carnations and white nosegays, and cover the whole room—door, ceiling, walls, and floor—with it. Then throw pink cotton rugs on the floor, hang pink velvet curtains at the windows.... Mr. Kelly, whose headquarters is Empire Exchange, says that carpets that are two or three feet too short for the new room are wonderfully well filled-out by a bordering of wall-paper all round the edges....

George Stacey takes old-fashioned windows, the kind that have small panes, mirrors the back, and uses them over a mantelpiece. The windows should be well proportioned, but the more imperfections found in the old glass panes, the better the results....

To transform a small, dark hall, he affects a garden bower—deliberately phony and equally gay. The walls are painted with a high-gloss white enamel paint. Tack on them, at strategically irregular *(Continued on page 100)*

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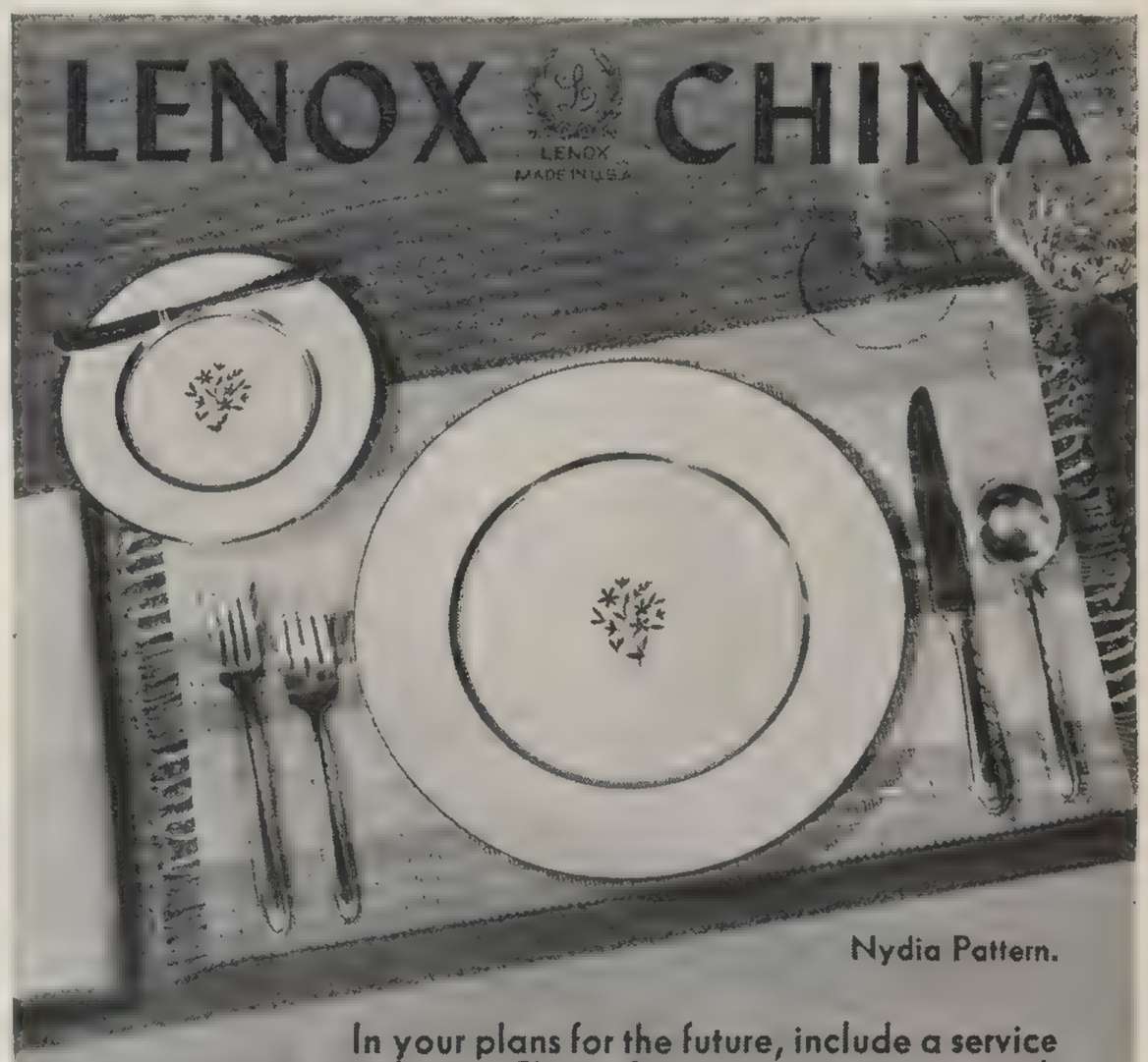
LENOX MADE IN U.S.A.



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DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

BUY WAR BONDS • BUY WAR BONDS • BUY WAR BONDS

MEMOS FROM 6 DECORATORS

(Continued from page 98)

intervals, some huge fake roses and a pair of butterflies. On the floor, instead of hard-to-get carpeting, use an artificial grass mat, in bright jungle-green. And to give the properly artful shadows, make sure of overhead lighting....

Hang white piqué curtains in a white bedroom. Paint the chest to look like ebony. Paint the floor black and throw on it a white bearskin rug....

Robsjohn-Gibbings makes the most of one colour, uses it throughout an entire room, with only one brilliant colour note of contrast. For instance, walls painted a smoky-blue, curtains of China silk dyed to match, and even the chairs carrying out the monotone. Only the settee breaks the mould—it's electric mandarin-yellow spiking the soft blue.... Or walls, curtains, and carpets in leaf-green, and accessories of the same Bristol green glass. Two chairs in sea-blue accenting the greenery....

Ugly pieces of furniture—tables, commodes, chests—when lacquered the same colour as the walls, acquire a becoming anonymity.... Coffee-tables call for size—the bigger the better—for practicality, as well as drama.... Stark white linen lamp-shades, without fringe or trimmings, point up any monotone room....

Elsie McNeill uses mirrored window-glass panes to line a large window, adding light and a reflective charm. On either side, set a white pole and train ivy—real or fake—up to the top.... Camouflage an ugly, underslung table with a heavy white cover, fringed at the bottom, reaching the floor....

In a furnished flat rented on a short lease, substitute cherry-red satine curtains, if you don't happen to like those that are *on the house.* Use yards and yards of the satine, with wide, shirred ruffles and ruffled tie-backs.... Or curtains made of wide stripes of pastel colours in rayon taffeta....

Good lighting fixtures are hard to get, but plaster sconces, either white as a contrast, or painted the same colour as the walls, are effective, and not expensive.... Also in plaster, are consoles, frames, wall clocks, fireplaces.

P.S. Of the suggestions listed, some will be so easy to execute, you'll be able to carry them out yourself; others will take an expert's guidance, but everyone should supply you with a springboard for decoration.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

Full-length version of the sailor's pea-jacket, beautifully tailored in 100% American Woolen Melton. Sizes 10 to 20. Modestly priced. Look for the Lassie Maid label for quality insurance.
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RAWLINGS

"Models' Special" Make-up, a special cake make-up created for models and until now used only by them. Brings you that super-groomed look for which models are famous (and that makes clothes look so perfectly wonderful on them). Alice Alexander, famous fashion model, wears "Models' Special" in the picture above. Says Miss Alexander, "Models' Special gives a flawless look that is convincingly real." Five shades each an actual skin tone. Distributed to the better stores by Bree Cosmetics, Chicago and New York. Address Chicago office, please.

As Smooth as a Waltz

The full, fine flavor of Schlitz is loved all the more because it is neither harsh nor bitter. Brewed with just the *kiss* of the hops, America's most distinguished brew achieves the smoothness so greatly desired by those who want fine beer without bitterness.

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JUST THE *kiss* OF THE HOPS

..none of the bitterness

THE BEER THAT MADE MILWAUKEE FAMOUS

QUILTING BEE—The good wives of yesteryear made thrifty use of cloth "scraps" that might otherwise be discarded. They warred against waste by making things last longer.

TODAY'S *conservation—is yesterday's old-fashioned* THRIFT

IS grandma chuckling? She's entitled to when she hears talk about conservation today. In her day they called it "thrift." She lived it. She'll tell you how it developed self-reliance . . . the use of abilities peculiarly woman's own.

Today you find this same admirable spirit of grandma's alive in millions of American homes. Women are "preachin' and practicin'" conservation to speed victory. By making your precious belongings last, you help save labor and materials . . . and can buy more War Bonds!

How to buy towels that will last longer

Long wear depends on good quality — wise buying. Look for these four essentials: 1. Thick pile made up of even-length loops. 2. Firm, closely-woven selvages. 3. Plied-yarn underweave . . . longest wearing towel construction known. 4. The Martex label. It's always your insurance of the first three. Wellington Sears Company, 65 Worth Street, New York, N. Y.

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"Try before you buy"

Invite one of our Counselors into your home. She will have with her a veritable cosmetic counter . . . will let you sample and will help you choose the cream and powder formulas best suited to *your* type of skin—the lipstick, rouge and eye-shadow that harmonize with *your* coloring . . . and she will advise the correct placement for *your* facial contours.

This is our *try-before-you-buy* method, by which you make no costly mistakes. In fact, you actually save money—money that can be used for coveted little "extras" or for the purchase of War Bonds to speed the Victory.

If you do not know your neighborhood Counselor we will gladly send her name and address to you . . . and you need not feel that you are obligated in any way.

beauty counselors
INCORPORATED

GROSSE POINTE, MICHIGAN

WINDSOR, CANADA

Do more for the war . . . BUY BIGGER BONDS

WEDDING . . . DOUBLE TIME

(Continued from page 79)

wedding itself was small, the reception was just like a specially gay, specially festive afternoon party.

The "wedding on a shoestring" is easier in these days of necessary informality than it ever was before. One "shoestring" bride began hopelessly by saying, "All I can afford to do is to buy myself a slim trousseau and be married by a Justice of the Peace." She ended by being married in her own apartment (which she shared with two other girls) with a big wedding-cake and champagne punch. And she spent about thirty dollars.

The apartment was well planned —two big rooms opening into each other. All the furniture was taken out of the bedroom, except for one old chest of drawers, which stood in the middle of a long wall. On this, there was a big bowl of white lilac, reflected and multiplied in the mirror above. Three card-tables, covered with a white damask cloth, made one long table, with the wedding-cake at one end, the punch-bowl at the other, sandwiches, canapés, and a centrepiece of small white flowers between.

She was married in the living-room (from which most of the heavy pieces of furniture had also been removed). Her dress was of pale moonstone-blue. There were about twenty-five guests. And there was plenty of money left for an adequate trousseau and household linens.

But, even if finances and the time element can be successfully solved, there is always a question of exactly what can, and what can not, be dispensed with in the matter of etiquette. Loaded with more rules of etiquette than any other event in a normal lifetime, wedding traditions have changed scarcely at all. These are the few, and really unimportant, innovations that are *(Continued on page 108)*

BEAUTY RESEARCH

In its search for beauty, November 1 Vogue does some potent research, discovers how four busy Beauties stay that way, throws a focus on the fashionable attributes of beauty, shows you surprise after surprise that may mean for you a new lease on looks.

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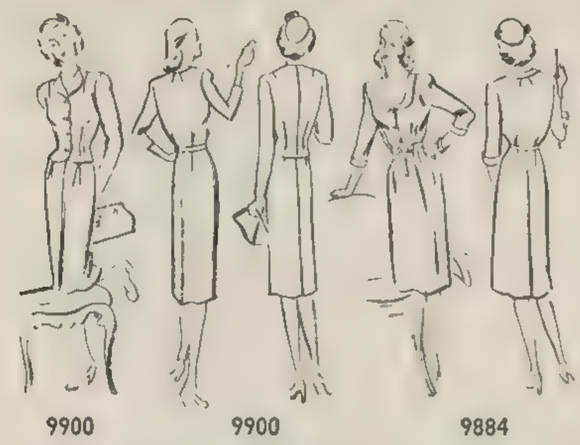
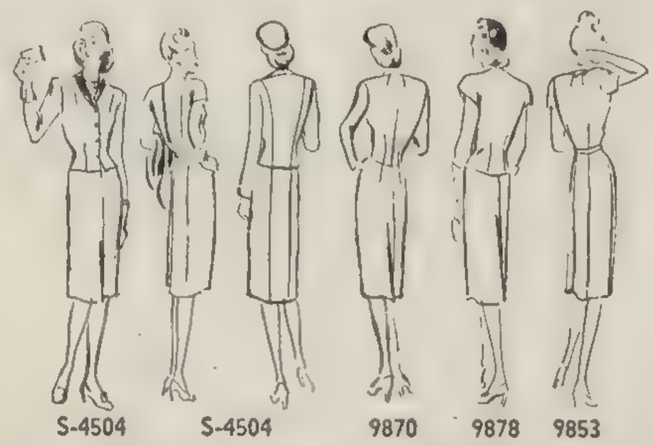
DESIGNS FOR DRESSMAKING



9900 9900 9884

Other views of these short dinner-dresses are on pages 70-71. Design No. 9900 is a dress with Contour Closure* and a fitted jacket; in sizes 12 to 18 (30 to 36). Design No. 9884, a short dinner-dress in Restaurant or Parlour Pink, is in sizes 12 to 20 (30 to 38)



S-4504 S-4504 9870 9878 9853

Other views of these short dinner-dresses are on page 70. Design No. S-4504, a dress and fitted jacket, and 9878, a dress, are in sizes 12 to 20 (30 to 38). Design No. 9870 and "Easy-to-Make" Design No. 9853, dresses, are in sizes 12 to 20 (30 to 38) and 40

* Reg. U. S. Pat. Off.—22,360

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WEDDING . . . DOUBLE TIME

(Continued from page 105)

considered permissible:

Invitations need no longer be formally engraved. If there's too little time, they can be written informally, on a visiting-card, or even telephoned.

Double envelopes, for invitations or announcements, are not necessary.

Ushers need no longer be dressed exactly alike. But, if some are dressed in uniform, some in cutaways, they should not walk down the aisle in a body as they do at formal weddings.

A short, street-length wedding-dress is almost as usual as a long one.

Seated wedding breakfasts are becoming rarer, menus shorter and simpler—cake, sandwiches, canapés, and punch are most usual, with a single entrée and an ice added for the biggest weddings.

Consider, however, this much longer list of unchanged conventions:

Engagements are still announced only in the newspapers, or in informal notes to family and friends.

Invitations, if they are printed or engraved, and all announcements, follow the formal tradition.

The wedding must be given by the bride's family, or, in some circumstances, by the bride's friends or even by herself.

If the bride wears a long wedding-dress and veil, the groom should wear either a uniform or a cutaway.

The bridesmaids pay for their own dresses, hats, and shoes, which are chosen by the bride. (But brides choose more practical, more inexpensive dresses than they used to.)

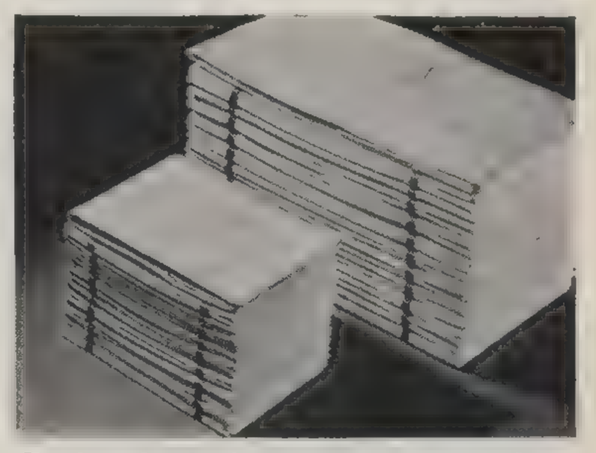
The groom pays for the bride's bouquet, the license, the clergyman's fee, the engagement and wedding rings.

As for the expenses of the bride's parents—it's very simple. They pay for everything else.

At informal weddings, when the bride wears a short dress, it is still considered better not to have more than one attendant for the bride, and only a best man, for the groom.

And all the minor traditions—the cutting of the cake, the toasts, the mandatory thank-you letters for presents—remain unchanged.

Weddings, apparently, are the most resilient, long-lived social functions we have. No matter what the difficulties, they flourish.



Perfect basis for any trousseau, these twelve sheets and pillow-cases—plain white, monogrammed. All, Wamsutta

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From the charm that's
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Something old...
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SOMETHING BLUE

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"Something Blue" Kerchief Case, with 3 sentimental sachets. 7.50

A joyous new perfume that beautifully expresses the sweet mystery of love. For brides of yesterday and tomorrow as well as today ...boxed with a heaven blue sachet to wear for luck. 12.50 *plus tax*

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A PROUD POSSESSION

TWEEDIE FOOTWEAR CORPORATION • *Jefferson City, Missouri*
Shoemakers Since 1874

SIMPLIFIED LIVING

(Continued from page 91)

straw mats and paper napkins. But be extravagant about cleaning equipment; have quantities of good dusters, polishing cloths, and brushes in several parts of the house, so that your maid or part-time cleaning woman has the best materials to work with and loses no time in finding them.

There is place for much innovation and imagination in adjusting your dining-room service to the new patterns. The most useful object you can possess is a table on wheels. If possible, go to a restaurant supply house and order one of the service tables like that in the photograph on page 90. It need not be as elaborate as this one, which was specially made, but the wheels, the drop-leaves, and the two lower shelves make it the perfect solution for informal service in a large family or for entertaining.

This service table should, if there's enough room, be completely set up in the kitchen. It has place for three courses in containers that retain heat or cold, and for the three neat stacks of plates that will be needed. You can wheel it into the dining-room, after everyone is seated, and one person can handle all the serving. As the courses are finished, the used plates are tucked into the lower shelves, and finally it is wheeled away and the coffee brought in.

If you can't get one of these large tables, you can manage with a wheeled tea-wagon, though there isn't too much room on it. Have the first course ready on the table when you sit down, the main dish brought in on the tea-wagon (which also has a lower shelf for used dishes), and then have the dessert and coffee brought in together.

When you no longer have anyone to bring the tray of refreshments in the afternoon, why not have a permanent arrangement in your hall or living-room or porch? Any narrow, longish table will do. A glass top, or metal tray, will save it from wear and tear. Keep glasses, bottles, a cocktail shaker, et cetera, always set out in neat order. Fill a large Thermos jug with ice every morning. Fill covered jars with cheese biscuits, salted nuts, pretzels.

For this informal service, you will need some of the modern equipment that makes it attractive and easy to handle. There are many earthenware casseroles and containers, but buy them only as you need them, for your selection will depend on how you use them. A chafing-dish is a necessity. Get small carafes for serving wine or water, and place them on the table where your family or guests can fill their own glasses. Make your salads at table, using the ubiquitous wooden bowl, spoon, and fork. If you haven't a cruet set, try to find one, or else arrange a small tray with flasks of oil, vinegar, and seasonings and have it always kept together and placed before you with the salad bowl. *(Continued on page 115)*

THE J. L. HUDSON COMPANY, DETROIT
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Made of that marvelous *Elvette* fabric

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. . . full of d-a-s-h! It's the newest dawnelle version of your favorite shortie . . . bold with hand stitching, bright in color. In America's superfine antelope finish double-woven cotton . . . washable, of course.

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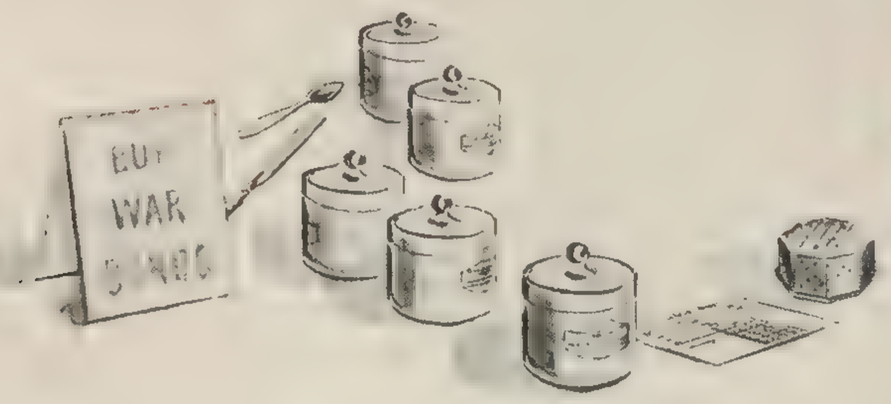

COIFFURE AND PLUMED HEADDRESS EXCLUSIVE WITH CHARLES OF THE RITZ SALON, RITZ-CARLTON, NEW YORK

ANGOSTURA-WUPPERMANN CORPORATION • 304 EAST 45th STREET, NEW YORK, N. Y.

SIMPLIFIED LIVING

(Continued from page 110)

The planning and preparing of your meals is, of course, the most important part of all. To be a good cook yourself, to be completely competent in your own kitchen, is one of the finest arts a woman can acquire, and, fortunately, it is coming back into the esteem it deserves.

Perhaps your one and only maid is a good cook. In that case, learn from her everything she will teach you. Or go to one of the cooking classes and learn to make a few really good dishes that you can depend on. Speaking of classes, if you have not already taken the Red Cross 20-hour Nutrition Course, by all means do so; it is amazing how even the rudimentary knowledge of food values will lift your daily stint of ordering into a trained field.

Have on Hand...

There are many excellent prepared foods to be had in the shops today, so keep your pantry shelves well supplied. You have your own selection, of course, but consider this list (for your Red and Blue Ration Coupons).

SOUPS: Consommé, bouillon, cream of tomato, black bean, potato soup (which can be transformed into a real *Potage Santé,* with the addition of a few chives or onions). Don't forget the amazing new contribution made by science—the dehydrated chicken and noodle soups (not rationed).

Packages of whole wheat and rye, and special hard breads.

Small cans of chicken liver paté or meat paste for appetizers.

A jellied tongue in aspic.

Tuna fish and crab flake for Tomato Surprise.

Mayonnaise ingredients not rationed, make a jarful at home.

Ravioli (it comes done up in tomato sauce in glass jars).

Packages of prepared pancake and gingerbread mixes.

Bisquick (for which I give a good recipe here).

Three Courses Are Enough

In planning your meals, keep to three courses, of which one is cold or does not require much preparation. It may be the first course or the last, as you prefer. If your main dish is somewhat slender, owing to rationing difficulties, then plan a thick, substantial soup with lots of things in it, or else a hot, substantial pudding for dessert. If the main dish is a roast or casserole, serve a jellied soup or even just tomato-juice and a dessert. And, unless your family has a terrific sweet tooth, don't spend a lot of time on desserts, except jellies and such simple things. Use fruits as long as you are able to get them. Have figs, dates, and nuts sometimes.

For entertaining, keep to your menus of three courses and plan one of them so that it can be ordered outside, or prepared early in the day and left to stand in the refrigerator until needed. Here are suggestions for three menus, planned for *(Continued on page 116)*

Between-scenes script featuring CLAUDETTE COLBERT

WE: (admiring Miss Colbert's flawless complexion) Come, come, Miss Colbert—eight hours in a beauty parlor is about right for *some* people. But *you!*...

SHE: Who said "beauty parlor"? I simply mean I get eight hours' sleep at night. And when we're making a picture, that means *every* night.

WE: No fun to start the day feeling tired.

SHE: *Looking* tired is worse. You can't fool the camera's eye.

WE: Nor the human eye—but lots of girls try . . . By the way, Miss Colbert, do you ever have trouble getting to sleep?

SHE: When I do . . . I read. But most nights, I fall asleep immediately—my bed is so comfortable.

WE: Could-er-a-these North Star blankets have anything to do with that?

SHE: Heavens yes! They're so light and fleecy and warm—really—I feel terribly lucky to have them. I bought them *ages* ago.

WE: They're back on the market again, you know.

SHE: Gracious! Why didn't you tell me? You *knew* I needed a pair for the guest room. Quick, the phone!

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FREE BOOKLET ON SLEEP. Whole subject from every angle—48 pages of breezily written good sense to help you get your basic beauty treatment. North Star Woolen Mill Company, 246 So. 2nd St., Minneapolis 1, Minn.

Our Guests of 1943

THE FIGHTING MEN OF AMERICA

You'll see them everywhere in Britain these days—those jaunty good-natured men of America's armed forces who have left the comfort and security of their own homes to join with the men of Britain, the British Empire and Colonies and our other Allies to fight Oppression and Treachery.

They see our roofless shrines and bomb-pocked countryside proud and undaunted. Humble cottages and great castles . . . many which our visitors were accustomed to see in all their charm and perfection . . . are now shattered beyond repair.

In happier days when Victory is won, we hope to be able again to welcome the even bigger army of American friends—new as well as old—to our historic, battle-scarred land.

You will find newer, more glorious significance in London, Southampton, Plymouth, Coventry, Glasgow, York, Belfast, Bristol, Edinburgh and others . . . names which people everywhere will pronounce with pride in a free and resurrected world.

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Today it's like a proud standard with you...
wearing Braemars, relying on Braemars, because
you love their unchanging quality, their
unswerving beauty straight through these years.
These same Scottish Shetlands have never
dropped a stitch or lost a dram of lovely color
...and today, as always, they come staunchly
through to these shores to act as cornerstones
to your duration wardrobe. Purest Shetland wool
yarns, in slipovers at 14.95, cardigans at 16.95.

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SIMPLIFIED LIVING

(Continued from page 115)

entertaining and with rationing in mind. In a simpler form, the same pattern can prevail for your daily menu, using ragouts or baked dishes in place of the more elaborate courses suggested here.

I.
Cold Salmon or Sea Bass
Roast Squab Chickens (served on one large platter
with individual portions of green peas, small braised onions, and carrots)
Nectarine Ice with Macaroons

II.
Jellied Soup—consommé or green turtle (it can be served hot, but don't dilute with water)
Casserole of Chicken and Mushrooms served with a green salad
Charlotte Russe or Baba au Rhum (from your caterer or pastry shop)

III.
Newburg of Lobster or Crab Meat (served in the chafing-dish with toast points)
Roast Duckling cooked with orange
Rice or Potato Croquettes, Green Peas
Strawberry or other fruit tarts (also from your pastry shop)

(If you serve the cold salmon in the first menu, cover it with mayonnaise sauce. If you use sea bass, cover it with Sauce Alexandre Dumas, instead. It's made by beating thoroughly together three-fifths of mayonnaise to one-fifth of cream and one-fifth of chili sauce.)

Following are suggested recipes.

Nectarine Ice

1 can of nectarines
Juice of 3 or 4 large oranges
Juice of 1 lemon
1 cupful of sugar
1 small envelope of gelatine dissolved in cold water

Pour your can of nectarines through a colander into a bowl. Rub the fruit through the colander, eliminating skins, fibre, and stones. Add your fruit-juices and sugar. Cook for a few minutes, until the sugar is thoroughly dissolved.

Now, add the dissolved gelatine and allow the mixture to cool; then place it in a tray in your ice-box and leave several hours to freeze. A few minutes before serving, put it in a decorative bowl and allow it to soften. It should look a little like apple sauce.

Thin, Hot Biscuits For Tea or Cocktails

1 package of Bisquick
Extra shortening

For the filling

¼ pound of butter or prepared margarine, creamed until soft
6 slices of cooked bacon, crumbled

Mix your Bisquick preparation as directed on the package, but add a little cold lard or Crisco for extra shortening. Roll out thin (a quarter of an inch thick) and cut with a biscuit cutter. Just before they are to be served, cook about ten minutes in a hot oven. They emerge crusty and brown. Run a sharp knife through them and fill with the butter-and-bacon mixture. They should be served at once, piping hot.

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ENTERTAINING

(Continued from page 88)

wouldn't hesitate to go without meat for a week, for the sheer satisfaction of serving our guests a real Hollandaise, with a handsome fish, simmered just the right amount of time in a fragrant court bouillon.

Then again—having saved all her points for a precious steak—the bride might well be in a panic, unless she knew how to cook it to perfection, brown and crusty on the outside, pink and juicy on the inside. Also, if economy of cash, rather than points, happened to be the password of the day, a good hearty stew would save the day.

Cream sauce being the foundation for soufflés (her particular passion) and creamed carrots (heaven only knows why) her husband's delight, obviously she should know how to make a delicate cream sauce, smooth and free from lumps, minus the raw taste of under-cooked flour.

Inevitably, points or no points, there will be days when no meat is available. At this point, a *Poulet à l'Estragon* would live up to any party menu.

With all this in mind, we hasten to proceed with the cooking terms, before giving the recipes to follow.

Cooking Terms

To *boil* food means to cook it in liquid at the boiling temperature, 212° F. by the thermometer, if you care to be technical.

To *bake* food means to cook by dry heat, usually in an oven. When applied to meats, it is called roasting.

To *braise* food means to first brown it in a small amount of hot fat, then continue cooking slowly in a tightly-covered utensil on top of the stove or in the oven, adding a small amount of liquid, just enough to moisten it.

To *broil* food means to expose it directly to a flame or red-hot heating unit.

There are three ways to *fry* food. One is to brown and cook it until done, in a small amount of fat; the second is partly to immerse it and cook it in a one- to two-inch layer of hot fat; the third is to immerse it completely in a deep amount of hot fat.

To *parboil* food means to boil it until partially cooked.

To *blanch* food means to pour boiling water over it, and allow it to remain from one to five minutes. Then it should be drained, and rinsed in cold water. This facilitates the removal of skins from tomatoes, fruit, and nuts, without damaging the surface.

To *fold* one ingredient into another, place the lighter mixture on top of the other mixture. Cut down into the centre of the two mixtures, using a large spoon or whip; then, using a gather-it-up motion, pull the implement gently across the bottom of the bowl, turn, and bring it up vertically again with the mixture gathered from the bottom of the bowl, and roll it over onto the top of mixture again. Repeat until the lighter mixture disappears.

To *cream* shortening means to soften it by rubbing it with the back of a spoon, until the consistency of sour cream, or very soft.

To *baste* means to moisten food frequently while broiling or roasting, usually with its own drippings, sometimes with a *(Continued on page 119)*

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IT'S FUN TO WRITE LETTERS

by JANE EATON

More fun, if you write them correctly! The only rules are rules of courtesy—the same ones that influence your speech and manners. Check up on your own knowledge of what's right in writing by taking this quiz.

Q I met an attractive soldier recently who asked me to write but he didn't answer my first letter. Shall I write again?

A Wartime changes many rules. Consider his a sincere request, remember the many reasons why he may not write or his letter be delayed. By all means, write often, write cheerfully. Your letters need not be intimate, "confessionals." Re-create familiar scenes, give him news of friends or former interests—this is what he'd welcome most.

Q Are "Bread-and-Butter" notes still necessary?

A By all means! In these days especially, anyone who makes the considerable rationing sacrifice of entertaining you for a week-end or longer certainly deserves a warm letter of thanks.

Q I'm enclosing part of a letter from a friend. Tell me (for I don't dare ask her), is that paper horribly expensive? It looks much nicer than mine.

A I recognize it as an expensive-*looking* Eaton paper—but it doesn't cost a penny more than the stamp on the envelope. Cheap paper isn't an economy, for you are judged as harshly for it as you would be for shoddy clothes. Trust a good maker's name when shopping for writing papers. It is a guarantee of quality and good taste recognized by all who receive your letters.

Q What paper would you recommend for a budget-conscious bride—like me?

A I'd recommend one of Eaton's Open Stock Papers, for then you need never waste leftover sheets or envelopes. Moreover, this is a good time in your life to choose one fine paper and live happily with it forever after.

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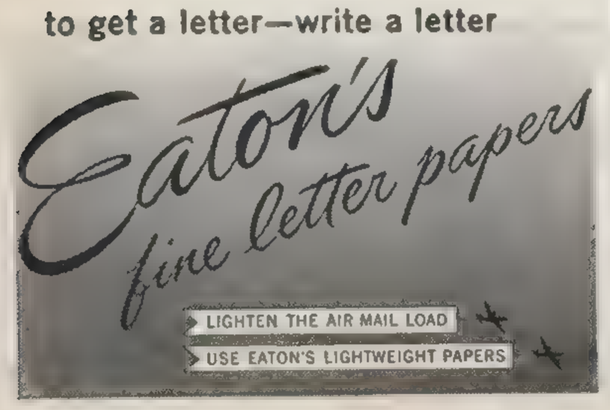
For an interesting 36-page book, "*It's Fun to Write Letters,*" write to JANE EATON, Eaton Paper Corp., Pittsfield, Mass. The price is 10¢ . . . but every dime we receive goes into War Bonds.

to get a letter—write a letter



ENTERTAINING

(Continued from page 118)

sauce, wine, broth, water, or cream.

To *whip* means to beat cream or eggs or gelatine with whip or rotary beater, thereby incorporating air into the mixture, causing expansion.

To make a *brown roux* for thickening sauces and gravies, cook required amount of flour and fat together, stirring constantly with a wooden spoon over a low flame until the two become a deep golden brown. To complete the sauce, add the required amount of hot liquid gradually, and stir until smooth.

To make a *white roux* for thickening white sauces or gravies, cook the flour and fat together over a very low flame just a minute or two, stirring furiously so that the mixture will not brown at all. Then add hot liquid, as above, to complete the sauce.

Light Tomato Soup (*for eight*)

Make a little cheese-cloth bag of herbs, consisting of one-half teaspoon each of dried thyme, marjoram, savory, and basil. Open a large can of tomatoes, place in top of enamel double-boiler, along with the herbs, bring to a boil, place over boiling water, cover, and cook for at least half an hour, at which time drain carefully through a fine sieve, but do not push the pulp through the sieve. Dissolve four bouillon cubes in four cupfuls of plain water, or, better still, water saved from cooked vegetables (carrots, peas, beans, or celery), and add to the tomato-juice. Season well to taste, with salt, pepper, a pinch of curry, and about one teaspoonful of Worcestershire sauce. Heat to scalding point, and serve garnished with tiny cubes of alligator-pear, freshly cut.

Thick Pea Soup (*for eight*)

Shell two to three pounds of peas. Peel four onions, and cut into fairly small pieces. Have ready some boiling water.

Put the shelled peas in an enamel pan, pour over them enough boiling water to cover (about one inch above the peas), add a tiny pinch of soda, and cook the peas, skimming carefully, until tender. In the meantime, peel, wash, and cube two or three large potatoes. Put one-eighth of a pound of butter in a large aluminum pan and cook the onions in it, without browning, for three minutes. Then add the potatoes and about a cupful of boiling water. Cook, stirring frequently, until the water has boiled down; then cover with more boiling water and continue cooking until the potatoes are well done and falling apart. Add the cooked peas and then the water, and rub the whole through a sieve. Place in the top part of an enameled double-boiler, until ready to serve; then thin to the desired consistency with about a cupful of milk, and place over boiling water. Cover and heat until scalding hot, add about one-half cupful of cream, and season to taste with salt and freshly ground black pepper. When scalding hot, pour into a heated soup tureen, add a lump of butter, and stir until melted; then send to table, to be served at once.

To Boil a Whole Fish

To boil a whole fish, you must first make a court bouillon of sufficient liquid to *(Continued on page 122)*

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NEW JOB OPENINGS

IN VOGUE'S PRIX de PARIS COLLEGE CONTEST

It's inflation. But it's good news! Vogue's yearly Career Contest for college seniors is expanding. College girls themselves have given it the open sesame. Because past winners of the *Prix de Paris* have proved their mettle on Vogue's staff, the contest—this year—will offer job opportunities on *all four* Condé Nast Publications. There will be seventeen awards including many career openings, not only on Vogue, but on House & Garden, Glamour, and Vogue Pattern Book. (There will, as usual, be other opportunities for job interviews with stores and advertising agencies.) There will be cash prizes for the five best essays.

Paradoxically, the contest will be briefer, so that you can dovetail the *Prix* into a quickened curriculum. There will be four quizzes of two questions each, timed to side-step examination periods. Ample notice will be given for the preparation of a 1,500 word article that concludes the contest.

If you have a feeling for writing, an interest in fashion—enter the *Prix*. If you have an eye for photography, a flair for decorating—enter the *Prix*. It is a brisk training course for your talents. Read the rules (on opposite page) and fill out the application blank today.

ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's 9th *Prix de Paris*.

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NEW JOB OPENINGS

PRIX de PARIS CONTEST RULES

1. Each entrant must be a member of the graduating class of 1944 in a U. S. college or university which grants a recognized A.B. or B.S. degree.
2. Each entrant must fill out an entry blank (opposite page). The blanks may be mailed immediately, or with the answers to the first quiz.
3. The contest will consist of two parts: (1) a series of four quizzes to be answered by the entrants; (2) an essay of 1,500 words on a subject selected by Vogue, to be submitted by those entrants who pass the four quizzes.
4. The first quiz of the series (based on the October issues) will appear in November 1 Vogue. The succeeding three quizzes will appear in the December 1, February 1, and March 1 issues. Save your copies of Vogue until the end of the contest; you may need them for reference.
5. Papers will be graded on these points:
   Clear and individual writing.
   Familiarity with the fashion information and fashion principles in Vogue's pages.
   General information, current information, awareness.
6. Answers must be mailed on or before the twentieth of the month in which the quiz appears. Papers received with insufficient postage will be returned.
7. All quiz papers and essays must be typewritten in double space on one side of the page. The name and college of the contestant must appear on *every* page.
8. The judges of the contest will be the Editors of Vogue. Their decision will be final. The winners of the *Prix de Paris* will be announced on or about June 20, 1944.

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ENTERTAINING WITHOUT TEARS

(Continued from page 119)

cover the fish. To determine how much water or liquid will be required, put the fish in the fish boiler and, using a quart measure, pour cold water over it, quart by quart, keeping track of how much is required to cover the fish completely. Pour off the water then and prepare the equivalent amount of court bouillon.

A de luxe court bouillon is made of equal amounts of dry white wine and water, simmered for about half an hour with three or four sliced onions, one or two peeled carrots, some parsley, a bay-leaf, some peppercorns, a pinch of thyme, a bit of celery, and salt to taste. If you can't afford white wine, follow directions above, using all water, adding, however, one tablespoonful of vinegar to each two quarts of water. When the court bouillon is cooked, let it cool a bit before using it.

When ready to boil the fish, place it with loving care (preferably wrapped in cheese-cloth) on the rack of the boiler and drop it gently into the court bouillon. Place on the fire, bring to a boil; skim carefully, reduce the heat until the water is no longer bubbling. Cover and cook gently until the flesh will leave the bone easily, or at least ten minutes to the pound. When done, lift the rack carefully out of the court bouillon, transfer the fish to a hot platter, remove the cloth and as much skin as possible without spoiling the fish, garnish with parsley, and serve with Hollandaise sauce.

Sauce Hollandaise

Squeeze and strain the juice of half a lemon. Add four tablespoonfuls of vinegar, in the top of an enamel double-boiler, with a pinch of salt and a little white pepper. Reduce by simmering until only two teaspoonfuls are left. Add two tablespoonfuls of cold water, and the slightly beaten yolks of four eggs. Also add one-eighth of a pound of butter cut in several pieces. Stir until mixed, then place over a very low blaze and beat constantly with a wire whisk, until the mixture thickens slightly.

Remove from the fire, place over hot water (not boiling) in double-boiler, and add, little by little, beating constantly, a half-pound of butter. When all the butter has been incorporated, remove the pan from its place over the hot water, and it may then stand until ready to serve, at which time, place over hot water, on a low flame, and stir constantly until the sauce is warm (not hot).

Remove from fire, season to taste with salt and more pepper and cayenne. Pour into a warm (not hot) bowl and serve with fish or vegetables.

Basic Cream Sauce

To make a thin cream sauce, cook together one tablespoonful of butter to one tablespoonful of flour on a low flame, stirring constantly. In a minute or two, add, gradually, one cupful of hot milk, *(Continued on page 125)*

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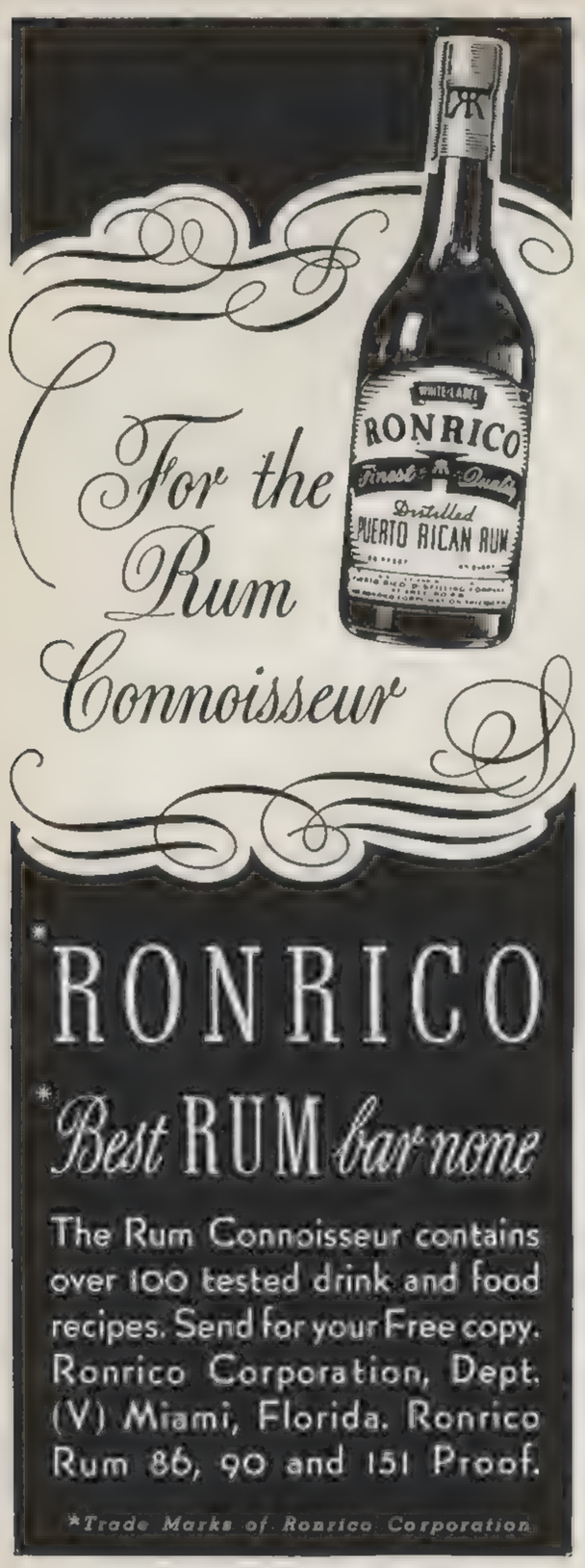

ENTERTAINING

(Continued from page 122)

stirring constantly and furiously, to make a smooth sauce. Place over boiling water, cover and continue cooking about fifteen minutes longer. Season to taste when cooked. If a richer sauce is desired, make a thick cream sauce and thin it at the end with cream.

To make a medium thick cream sauce, use two tablespoonfuls of flour and two of butter to each cupful of hot milk.

To make a thick cream sauce, use four tablespoonfuls of butter and four of flour to each cupful of hot milk.

Plain Broiled Steak

We all know that steak is best broiled over charcoal, but most of us are forced to broil it under an electric or gas grill. In any event, the grill must be lighted at least ten minutes before using, so that it will be red hot. Place a steak, cut preferably one and one-half inches thick, on the rack, as near the grill as possible, and broil until well seared on one side. Salt and pepper that side before turning, brown other side, salt and pepper again, reduce the heat slightly, and continue cooking eight to ten minutes, for rare, ten to fifteen minutes for medium done, turning the steak once or twice more.

Place on a very hot platter, slice thin, garnish with parsley, dot with butter, and serve at once—accompanied by Sauce Béarnaise if you have a windfall of butter.

Poulet à l'Estragon (with cream)

Clean two tender young roasting chickens and salt and pepper them lightly inside and insert in each a branch or two of fresh tarragon. Melt in an iron casserole, about one-fourth of a pound of butter. When sizzling hot, add the chicken, breast side down at first, and brown them evenly, turning them over and over. Salt and pepper again lightly and pour over them one cupful of hot chicken broth, or a bouillon cube dissolved in water, or, better still, carrot water. Cover tightly, turn the fire down, and cook gently, until very tender, or for about one and one-half hours.

At this point, remove the chickens for a minute or two to a hot platter, while you drain off most of the juice remaining in the casserole. Replace the chickens, cover, and continue cooking while you prepare the sauce.

In the top part of an enamel double-boiler, make a white roux of one generous tablespoonful of butter and the same of flour, and add to it the juice from the chickens, stirring until smooth and free from lumps. Thin to a thin cream consistency with about one and one-half cupfuls of light cream. Season to taste with salt and coarsely ground black pepper and add at least two tablespoonfuls of chopped fresh tarragon, or, if not available, the equivalent of the pickled variety. Place sauce over boiling water on a low flame and cover until ready to serve the chickens, at which time, place them on a hot platter, pour over them whatever juice is left in the casserole, garnish with parsley, serve accompanied by sauce.

This serves eight people.

Lamb Stew (*for six to eight*)

First make the gravy by making a white roux, *(Continued on page 126)*

For those who are particular about their correspondence

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ENTERTAINING

(Continued from page 125)

of one-quarter of a pound of butter and one-half cupful of flour, cooked together two minutes without browning, then adding gradually four to five cupfuls of boiling water, depending on how thick you like the gravy to be. Stir briskly until perfectly smooth and free from lumps. Simmer gently while you brown three pounds of shoulder of lamb, cut up as for stew, in one-eighth of a pound of butter. Do this browning in an iron *cocotte* (casserole), being careful not to burn the meat. When a golden brown, pour over the meat the gravy and stir well, until all the nice brown part in the bottom of the casserole has melted into the gravy. Cover tightly, turn the light down, and simmer gently for one hour.

At this time add fifteen small peeled carrots, twelve little white onions, and a tiny piece of bay-leaf. Season to taste with salt and coarsely ground pepper. Simmer gently for another hour, stirring occasionally to prevent sticking and scorching. Remove from the fire and let it stand a few minutes until any fat there may be rises to the surface, at which time, skim off every bit of it. Place casserole back on the fire and add two pounds of peeled, raw new potatoes, cover, and cook until potatoes are done, garnish with chopped parsley, serve at once.

Basic French Dressing

Place a scant teaspoonful of salt in a bowl, add a good dash of coarsely ground black pepper, and stir in six tablespoonfuls of olive-oil. Add two tablespoonfuls of red wine vinegar and stir well before using.

Basic Mayonnaise

There is nothing difficult about making mayonnaise except that the olive-oil and the eggs should be of the same temperature, and the oil must be added very slowly in the beginning. Either vinegar or lemon-juice may be used to give it a tart taste. In either case, start by putting the yolks of two eggs in a small bowl, adding to them one teaspoonful of salt, a little white pepper, a pinch of cayenne, and one half a teaspoonful of dry mustard. Stir well, preferably with a wooden spoon; then add one tablespoonful of lemon-juice or vinegar, as the case may be, then add gradually, drop by drop at first (stirring constantly), one and a third cupfuls of olive-oil.

Whenever the mixture gets too thick, add a few drops of additional vinegar or lemon. When all the oil has been added, season to taste with more vinegar or lemon.

Boiled Salad Dressing

Mix together in a small bowl one teaspoonful of salt, two tablespoonfuls of sugar, one tablespoonful of flour, and a dash of pepper. Add to this, stirring until smooth, one-half cupful of cider vinegar and one-quarter of a cupful of cold water. Beat the yolks of four eggs well and add them to the mixture; then strain the whole into top part of small enamel double-boiler. Add one-eighth of a pound of butter, place over boiling water, and cook, stirring furiously, until well thickened, but be careful to remove immediately from the fire, the second it is done so that it won't curdle. It should *(Continued on page 127)*

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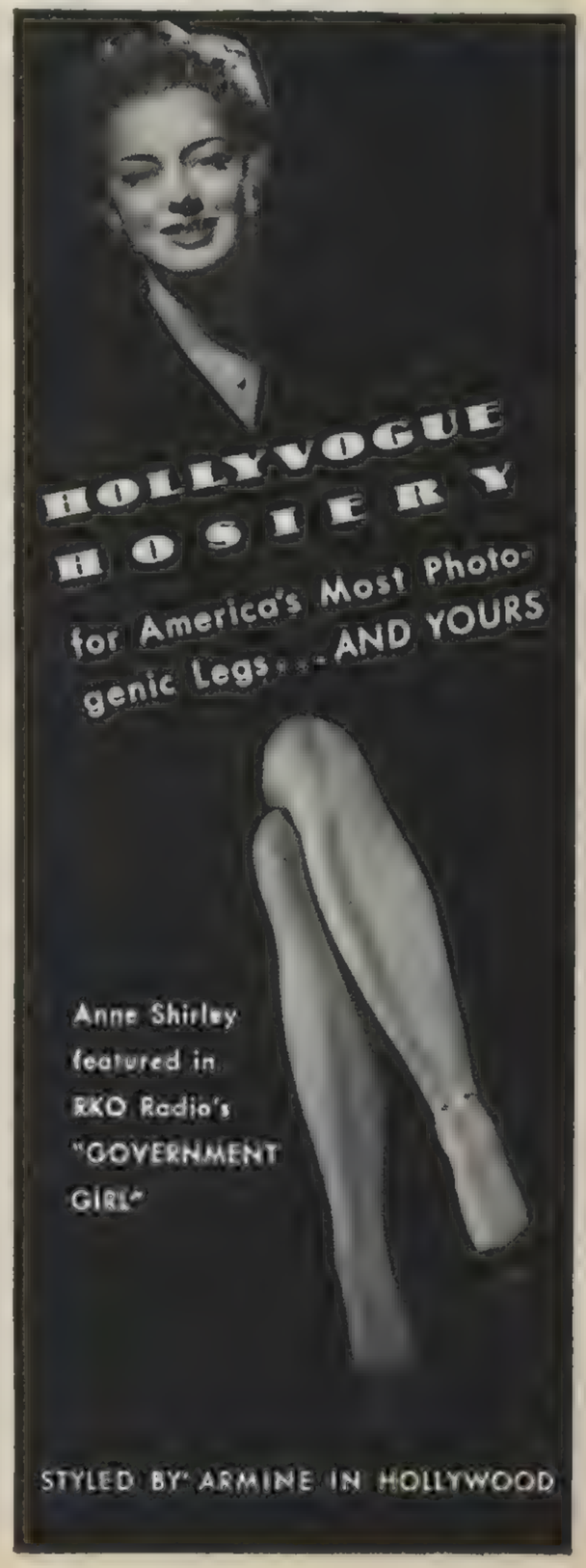

ENTERTAINING

(Continued from page 126)

be quite thick, as it is to be thinned when cold with one-half cupful of thick cream or one of sour cream.

Light Dessert: Pears In Orange-Juice

Squeeze and strain two cupfuls of orange-juice. Sweeten to taste and chill well. Fifteen minutes before serving, peel, core, and slice very thin six or eight large, juicy, ripe pears and sprinkle with a generous tablespoon of powdered sugar. Add two tablespoonfuls of curaçao liqueur to the orange-juice, and pour over the pears. Cookies are good with this.

Rich Dessert: Ginger Bavarian Cream (*for eight*)

Prepare two cupfuls of finely cut preserved ginger. Soak two envelopes of Knox gelatin in four tablespoons of cold water. Make a liquid custard by heating in the top of a double-boiler over boiling water, two cupfuls of milk sweetened with three-quarters of a cupful of sugar; then beat the yolks of eight eggs and, when the milk is scalding hot, add a little of it to the egg yolks and stir. Then add the yolks gradually to the rest of the hot milk, stirring constantly. Cook, stirring continuously until the custard thickens enough to coat the spoon. Be careful not to overcook. Add the soaked gelatin and stir until completely dissolved and well mixed; then add two cupfuls of cream, and a little vanilla extract.

Cool and chill in the refrigerator until almost set, at which time, fold in the whites of four eggs beaten until stiff. Last of all, fold in one cupful of the prepared ginger, pour into a large plain mould, rinsed in cold water, and chill for several hours until well set. When ready to serve, turn out onto a pretty platter and surround with the remaining ginger, to which you have added six to eight tablespoonfuls of syrup from the preserved ginger.

FRED'S SISTER

(Continued from page 64)

"Could you manage it at thirty?" he said. I could have kissed the darling.

I always sign each letter "Fred's Sister," and the boys can't understand why Fred Astaire's sister and ex-dancing partner is working in England. I explain to them that I am married to an Englishman and live over here—but they still can't understand why anyone with such a distinct American accent should live in a foreign land.

All in all, it's a most interesting and challenging job—writing letters for these fellow Americans of mine, listening to their joys and sorrows, their tales of on-duty and off-duty escapades, and carrying on a machine-gun line of chatter with them from eleven in the morning to six in the evening every day.

I am, of course, working as a volunteer, but I'm receiving the fullest and most heart-warming reward in the letters I receive from you fathers and mothers and sisters and brothers—oh, yes—and wives and sweethearts of the men for whom I write.

Sometimes it *is* tiring, but it's a pleasure to begin and end each day with "Sincerely yours, Fred's Sister."

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WHAT does it mean when one of our heroic fighting men is awarded a decoration for "gallantry above and beyond the call of duty"?

It means that this man has done something *more* than he was called upon to do in the regular line of duty—that he has voluntarily risked his life to serve his country.

Risked his life? Many an American hero has deliberately *given* his life, going to certain death knowingly and unafraid.

The battlefields of the world are dotted with the graves of gallant men who have made the supreme sacrifice for our country—for *us*.

In the face of such devotion and courage, can we on the home front say that we have done our duty when we have put 10% of our incomes into War Bonds?

What sacrifices can *we* make to compare with theirs? What can we do that is too much—or even enough? The *least* we can do is to put every dollar we can scrape together, at any cost in personal privation, into War Bonds—*more* War Bonds and STILL MORE War Bonds.

It is for us to pay for the ships and planes and guns our fighting men need. *They* are giving their lives: We are not even asked to give our money; we are merely asked to *invest* it—in the safest securities in the world.

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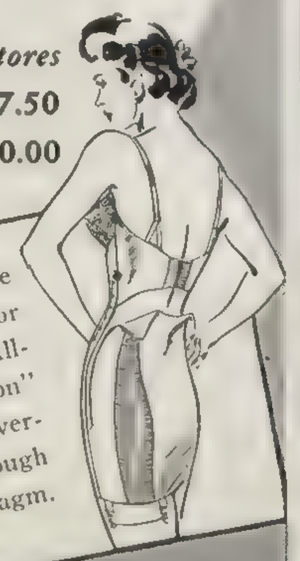

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COLLECTOR'S PEACE

(Continued from page 63)

Miséréré was to be a towering successor to the same artist's *Cirque* and *Passion*, those two enormous volumes of colour etchings which are today the most sought after and, probably, the most extraordinary art books of our time.

Rouault is, at once, a painter, draftsman, colourist, and graphic artist. Added to that, he designs tapestries, ceramics, fabrics, stained glass, and faïence. Furthermore, he is a mystical poet of great power and beauty. He paints clowns, women of the streets, acrobats, and judges. Finally, being an intensely religious soul, he paints, recurrently, the figure of the Saviour on the Cross. His interest in religion is, in fact, so profound that once, after a long illness, he almost took monastic vows. When asked his reason, he said, "Jesus only has known my throes and been willing to hear my prayers."

HENRI MATISSE

Beneath the Rouault etching, there is a painting by Matisse, who is now seventy-four, and the Dean of the French Modernists. Save for Picasso, he is the best-known painter alive.

Meeting him—with his horn-rimmed glasses—meticulously dressed, bearded, dignified, you might swear him a professor, a statesman, a doctor, or a judge, but never, by the wildest fancy, would you think him the most romantic, original, and exciting colourist in the world.

His character could hardly be more self-contradictory. Trained as a lawyer, he plays the violin with an expert's touch. Again, during his later years he every day indulged a passion for rowing in a single scull, invariably at Nice, where he has long lived and painted with incredible ardour. Some years ago he developed a passionate interest in tropical birds, with the result that his magnificent aviary was for long one of the sights of the Riviera.

In the true sense, Matisse is not a Modernist at all. I remember that, once, when dining with him at Mr. Rockefeller's, he complimented his host on his marvellous collection of "modern paintings." When Mr. Rockefeller, in excellent French, denied possessing any such treasures, Matisse replied: "These Chinese porcelains! Those Gothic tapestries! These Persian rugs! Can't you see that they are precisely what I am trying to do myself?"

CHARLES DESPIAU

The portrait—a plaster, on page 62—is by a sculptor, now in his seventieth year. The French speak of him as "the successor to Houdon."

As Despiau's portraits in bronze are limited to four, six, or, at the most, eight casts, his works are extremely difficult to obtain. Though a simple peasant, living the simplest order of life, eating the simplest food, wearing the simplest clothes (he has never had a dinner-jacket in his life), he is still one of the most aristocratic spirits in France. He inhabits an old studio—high ceiling, dim shadows, ghostly alcoves, strange stairways—at 47 rue Brillat Savarin near the Parc Mont Souris, where, with his wife and a bevy of Persain cats, he works and lives.

If a feminine subject appeals to him *(Continued on page 129)*

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COLLECTOR'S PEACE

(Continued from page 128)

enormously, he will complete a portrait in eight sittings; where the spiritual *entente* is not perfectly established, he may take twenty-five.

Perhaps because his nature is so warm, his faith so great, his innocency so complete, the heads which he models so lovingly have a mysterious way of coming to life, of seeming veritably to stir on their stands, so great is their inner sensibility. I have, on more than one occasion—when we were alone in his studio—seen him smile, slyly and engagingly, at the clay head of some girl he might be modeling, apparently to reassure her as to the depth and measure of his love.

PABLO PICASSO

The somewhat singular canvas to be seen under Despiau's plaster, on page 62, is Picasso's portrait of Georges Braque, a work achieved in 1909, before America had ever heard the word *Cubism*. Being a picture by the greatest of the Cubists, and a likeness of the second greatest, the picture will, presumably, remain a landmark in the history of modern art.

Picasso is now sixty-two; short, dark, and unbelievably fiery-eyed. He is not only divorced, but the father of a most ungrateful son. He is indubitably the best-known artist alive, and, if you will trust an army of critics, the most original, varied, and astounding painter who ever lived. A library of books has been written about him. His works command exorbitant prices. He has painted brilliantly in ten different manners. Just as his imitators think they are closing in on him, they find him far away discovering new methods, new principles, new secrets.

For many years, he maintained a studio on the rue de la Boëtie, the chambers of which were in the greatest disorder—easels, etching tools, optical instruments, calipers, benches, bottles, *armoires*, copperplates, retorts, palettes, and a thousand and one half-smoked cigarettes. The studio was next to the house and gallery of Paul Rosenberg, his friend and agent, in order—as his enemies said—to lean from his window and discuss the offers received that morning for Picasso's paintings.

Picasso is the victim of two minor passions, a deep absorption in music, and his magnificent collection of paintings by Cézanne, Renoir, Rousseau, and the other French masters.

Two or three years ago, he moved into a newer, higher, and more labyrinthine studio—on the rue des Grands Augustins—where, in a vaulted chamber, he keeps the fabulous "Guernica," and where he daily dares the German agents to so much as touch a hair of his head.

EDGAR DEGAS

Edgar Degas died, in 1917, at the age of eighty-three. While the sound of the German guns could still be heard in Paris, the paintings, mostly his own, which he had willed to nephews and nieces—for he had never married—were sold at public auction. So great was the interest in them that they realized a little over three million dollars.

After his death, seventy-two small wax sculptures were discovered in his studio. *(Continued on page 130)*

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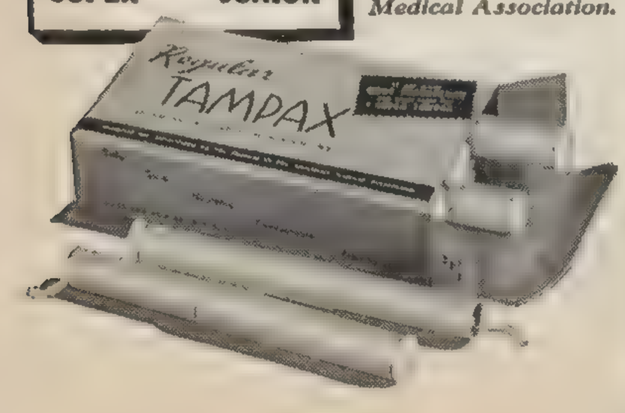

COLLECTOR'S PEACE

(Continued from page 129)

A few sets of them were cast in bronze. The first, or "A" set, is now in the Metropolitan Museum. The girl in the tub is from the "B" set. It was over the casting of these figures that the Degas heirs, principally the children of a brother who had always lived in New Orleans, went to law in order to restrain the lady who said she had inherited them (such ladies always appear, in France, when a rich man dies) from continuing to issue such casts.

DE SEGONZAC

A. Dunoyer de Segonzac, who shows us a village church at Champigny on the Marne is, among French contemporaries, a type apart. There is nothing about him to suggest the familiar concept of artist; those who met him, for example, during his long and happy visit to America, thought him only a man of the world—rich, well-bred, wise, polished, and witty. They thought him a bachelor who, despite the fact that he was in his middle forties, was still a *jolie garçon.*

Segonzac maintains three studios in France—one in Paris at 13 rue Bonaparte; another at Chaville, not far from Paris; and a third at Saint-Tropez, near Toulon, where the Germans are now quartered.

With Bonnard, he is the least "modern" of the Frenchmen. A landscapist, water-colourist, and etcher stemming directly from classical French traditions, his passions—and many of them are reflected in his works—are for bathing beaches, flowers, dancers, boxers, clowns, athletes, simple peasants, and, very particularly, for any French landscape that is ennobled by trees, clouds, hills, and a sight of the brown soil of France.

MODIGLIANI

Amedeo Modigliani, who died in Paris, in 1920, was a repetition of the familiar and tragical story of the unrecognized genius in art.

How inexplicable are the cycles in painting! For four hundred years, Italy reigns supreme in the world's art. Then Guardi and Canaletto appear. Then, for two hundred years, not a single Italian painter emerges but Modigliani, a frail figure who, all the days of his life, was never out of the reach of need; unrecognized, living in the rue Vaugirard—near the slaughterhouses—in a room for which he paid three dollars a month, and, when only thirty-five, dying in a charity hospital in Paris.

The portrait we reproduce is of Jeanne Hebuterne, the girl who made his last years not only bearable, but almost serene; who was the mother of his child, and who, when learning of his death, killed herself by jumping from a window in order to accompany him to the grave.

Their child, Giovanna, must by now be twenty-four. Happening, for a while, to be one of a group to send the child aid, I was the recipient of grateful and *(Continued on page 131)*

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COLLECTOR'S PEACE

(Continued from page 130)

touching little notes from her, written at Caletta de Castiglioncello, in Tuscany. But, since the war began, there has been no sight of that delicate handwriting to bring moisture to my eyes.

JEAN LOUIS FORAIN

Jean Louis Forain, who died in 1931, at the age of seventy-nine, was a completely contradictory figure, as I learned from visits to his studio, at the top of his house on the rue Spontini, just off the Avenue du Bois.

He was a short, lean, hawk-eyed, pointed-nosed man, dressed in grey, melancholy, silent, and skeptical. Like Dr. Jekyll, he was the victim of a double personality. In private life, suspicious, patronizing, high-tempered, and without close friends; in his art, particularly in his gallery of courtroom scenes and religious etchings, he was a humane and high-minded, almost a Messianic, spirit. It was difficult to believe that the two figures could be one, that those prints of the "Prodigal Son," of the "Calvary," of the "Imploration at Lourdes," and, above all, of the "Descent from the Cross," could have issued from a soul so bitter, so unfriendly, so distrustful of his fellow men.

AUGUSTE RENOIR

We show a little bronze by Renoir, which is a portrait of his son, Coco, the child he painted so charmingly, and so often. The bust was done when Coco—Claude, to be exact—was four. It is one of the less than half-dozen heads that Renoir modeled.

Coco had a brother named Jean, ten years older than himself, who is now in America and a figure of great renown in moving-pictures, having directed such completely satisfying films as "Nana"—the heroine of Zola's novel; "Madame Bovary"—immortalized by Flaubert; and, perhaps best-known of them all, "The Great Illusion."

MARC CHAGALL

Marc Chagall, though known as a Parisian painter, was born at Vitebsk, in Russia—half-way between Leningrad and Moscow. He is fifty-six, of medium height, addicted to tweeds and sweaters, and to a great head of wildly disordered hair. The friendliest and sincerest soul imaginable, he is also a brilliant painter, etcher, and poet.

For two years now, he has occupied a studio on Seventy-fourth Street, in New York, where he paints, and dreams, and lives with a charming wife, across the Park from their daughter—almost as talented a painter as her father.

Chagall has always been addicted to music, to singing, to the warmest kind of friendships, to visions, and, despite his troubled life, to laughter. Matisse and Bonnard are his particular admirations; likewise, Rouault and Modigliani. The costumes and *décors* for "Aleko," the ballet which, last year, at the Metropolitan, electrified New York audiences, were the work of his hands. *(Continued on page 132)*

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COLLECTOR'S PEACE

(Continued from page 131)

The painting on page 63 shows us an engaging angel, who, habited in blue, has floated into a room and hovers over a burst of red roses.

JULES PASCIN

Jules Pascin's portrait of a seated girl—which must end our miniature picture gallery—was painted in 1927.

He was born at Vidin, in the Balkans, of a Spanish Jewish father and an Italian mother, herself half Serbian in origin. At various times he lived, and painted, in Bulgaria, Vienna, Paris, Havana, Algiers, South America, and Egypt. What is less known is that for two years he occupied a studio on Columbia Heights, in Brooklyn, a lovely site with a great yard overlooking the East River and the skyscrapers of lower Manhattan.

It was there that I visited him, on occasional Sunday afternoons, in a great room which suggested the seraglio of a highly favoured Sultan, so endless was the procession of women, dark and fair, *grasses et minces,* brazen and mousy, who traversed its narrow portals; ladies invariably leaving, in their wake, a profusion of scarfs, cigarette-cases, fancy combs, faded flowers, unmatched gloves, and, here and there, a dejected pair of satin slippers.

The best of his American models was, I thought, the girl he called Billy, who posed for many of his miraculous nudes, and who once a little surprised me by saying that she had made up her mind to give up modeling as it interfered with her career as a school-teacher.

Pascin died in Paris, in 1930, forty-five years old. The details of his suicide—the result of fantastic, varied, and long-continued excesses—were so lurid and macabre that, remembering his towering achievements in art—I can not bring myself to write them down. But what I have always thought strange was that a man who had long proved himself intemperate, and without sense of measure, or time, or consequence, should have created works of such never-failing cadence, order, and balanced elegance.

* * *

Having reached this point in my certainly disjointed record of friendships, I am prepared to have readers ask, "Since so many artists have been your friends and rendered you such aid, why do you now, so summarily, dispose of their works?"

That, to be candid, is a question which many friends have put to me and which I have parried with a variety of answers. One, however, I have prudently withheld, namely that, as a man's aberrations never right themselves save in the grave, I shall, in all probability, begin collecting again.

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